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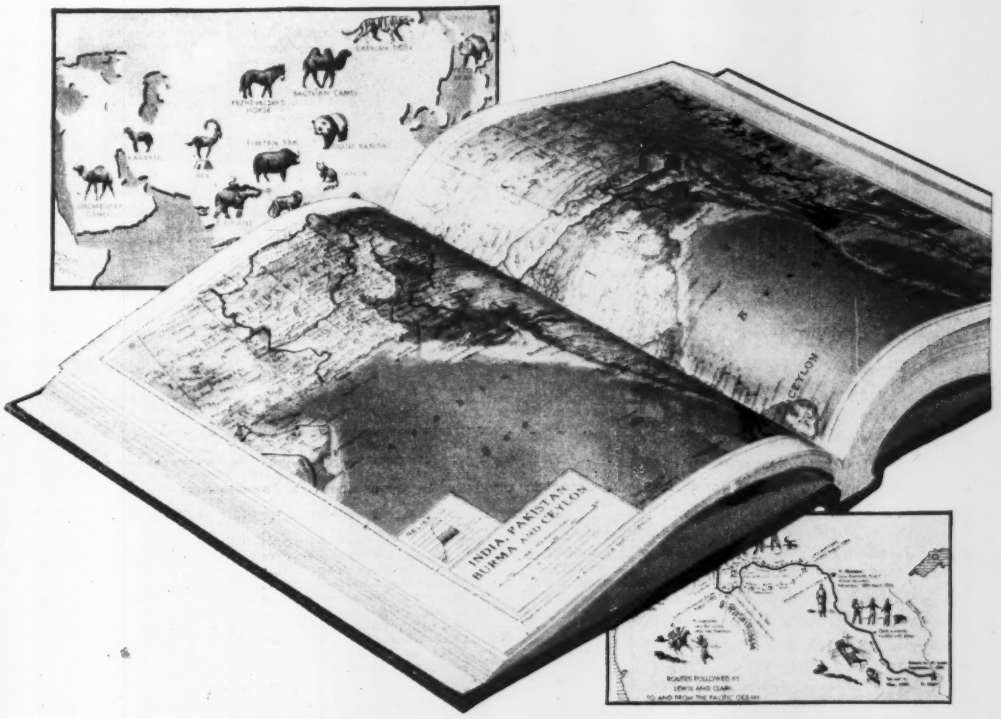

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A Fairy Tale, newly translated from the Norwegian for our Book Week issue

Art Projects for every special November occasion, plus an advance ***Christmas Gift Page***

A new arrangement of ***"Old Hundredth,"*** with a descant, especially for children's voices

Plays for Book Week, and ***Plays for Thanksgiving***, plus many suggestions for creative dramatization

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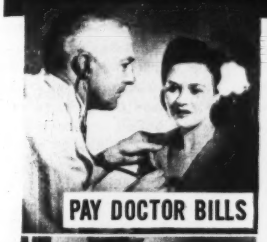

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Age..... Amount earned per month..... Number of months you receive salary.....

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How long with present employer..... Previous employment.....

Husband or wife's employment..... Salary per month $.....

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Amount you owe bank? $..... Monthly payments? $.....

What security on bank loan?.....

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$..... to (Name)..... (Add.).....

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Purpose of loan .....

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Full Amount I Still Owe	Paying Per Mo.	To Whom Owing	Address
$.....	$.....		
$.....	$.....		
$.....	$.....		

FILE INFORMATION ONLY — Please list below relative information for our confidential files

Name of Relative..... (Relationship).....
Street..... Town..... State..... Occup.....

Name of Relative..... (Relationship).....
Street..... Town..... State..... Occup.....

Name of Relative..... (Relationship).....
Street..... Town..... State..... Occup.....

Name of Relative..... (Relationship).....
Street..... Town..... State..... Occup.....

The above statements are made for the purpose of securing a loan. I agree that if any loan be completed, the U.S. Mail shall be regarded as my agent.

Sign Full Name Here _____ Street Address.....

Town..... County..... State.....

NOTE

Amt. of loan	1st pmt. due date	Final pmt. due date	Prin. and Int. pmt. in ..... Mo. pmts.	Mo. pmt. (except final) $	Final pmt. equal in any case to the unpaid principal and int.	Omaha, Nebraska Date .....

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In Consideration of a loan made by FIRST LOAN CO. at its office in Omaha, Nebraska, in the principal amount above stated, the undersigned promise to pay to said company at its above office said principal amount together with interest at the above rate until fully paid.

Payment of principal and interest shall be made in consecutive monthly payments as above indicated beginning on the stated due date for the first payment and continuing on the same day of each succeeding month to and including the stated due date for the final payment.

Default in the payment of any instalment of the principal or charges, or either, shall at payee's option, without notice, render the then unpaid balance due and payable.

It is agreed that the validity and construction of this note shall be determined under and by virtue of the laws of the State of Nebraska.

This note and any evidence of security accompanying it are subject to acceptance by the payee at its office located as shown above. It is understood that if the loan is not approved, this note and any evidence of security accompanying it will be promptly returned to the undersigned.

NO PRINCIPAL PAYMENTS REQUIRED DURING MONTHS IN WHICH TEACHING SALARY IS NOT RECEIVED.

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Talking It Over-

Friendly Chats with the Editor

HERE'S something that happened last October. I filed it away for this year. Most of us probably read, and maybe memorized, the James Whitcomb Riley poem, "*When the frost is on the punkin and the fodder's in the shock.*" Well, the poem holds a meaning even today for our science-minded youngsters. I was in a supermarket at the checker's counter. Two ten-year-olders, both very sophisticated, were in front of me. "*When the frost is on the punkin,*" said the one as she handed the checker a single package. She was greeted with a fisheye stare and no comment. The one young lady turned to the other and winked. I craned my neck to see what she was about to carry from the market—a box of frozen pumpkin-pie mix.

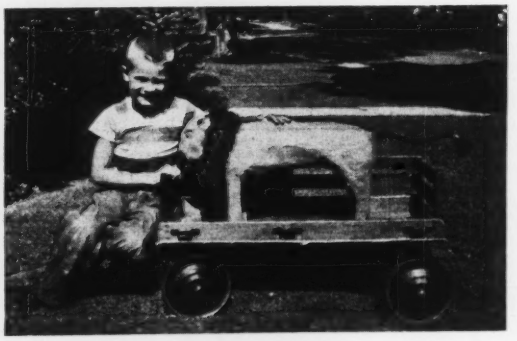
Whenever you see *Elizabeth Matthews* as an author (pages 50-51), you can know that it's a pen name for a project planned and developed in our own workshop with some local children that love to help. The idea for the Halloween parade came from one we saw last year, but we needed the animals to show you. Creation occurred on my side lawn—with four boys in the neighborhood assisting. The results were good but the best part was the follow-up. *Billy Banister* asked for some wood and paste to make one of his own. The other boys wanted to help, too, and interest ran high. It was then that we had the real proof that the project was a worth-while one to pass on to you.

. . . and on the same subject, last spring our staff attended a most amazing exhibit of art by elementary children in Rochester, N.Y. It was held in a department-store auditorium, afternoons and evenings for a week, with about six groups giving simultaneous demonstrations in various craft activities. Parents and friends moved about freely, observing and asking questions. I had a long talk with Marjorie Lush, *the director of the art program in Rochester. One of the measures of the success of their craft program is the great extent to which children create at home. Scrap and inexpensive materials purchasable at neighborhood stores are stressed. That's one of the best answers to poor movies and unsuitable television shows that I've heard of to date.*

Often local children like to go through our plant, and we enjoy taking them. Our most recent purchase of machinery is a new stuffer, which is almost human. It picks up six pieces, inserts them in an envelope, and seals it, at the rate of 4500 an hour. If it misses a piece, the machine stops immediately and a red light indicates the faulty station. Boys, particularly, like this machine, and one hot day during the summer when the machine was "acting up," two serious-minded lads were in attendance. The flaps of the envelopes were sticking slightly—just enough to keep them from opening easily. "It's dampness," explained the operator. But the third-grader thought he had a better answer—"I think it's the humidity," he replied.

Recently our Instructor Educational Service completed a survey of tape recorders and their use in the elementary school. The sum and substance of the results is that the tape recorder is a very valuable learning tool in the classroom. One supervisor labeled it the best motivator ever introduced in the language-arts field, and you'll find it has a place in your social-studies and music programs, too. When your PTA wants to buy something this year, why not suggest a tape recorder! Initial cost and upkeep are very low in comparison to benefits received.

Mary E. Dwan



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A2465C—Great Explorers of America. Elementary; Color, 5 filmstrips, 164 frames — $23.75. Christopher Columbus, Hernando De Soto, Father Marquette, Lewis and Clark, Admiral Byrd.

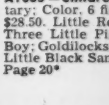
A2465B — Great American Frontiersmen. Elementary; Color, 5 filmstrips, 160 frames — $23.75. Daniel Boone, David Crockett, Kit Carson, Brigham Young, Buffalo Bill. Page 35*

A2465A—Great American Presidents. Elementary; Color, 5 filmstrips, 148 frames — $23.75. George Washington, Abraham Lincoln, Andrew Jackson, Thomas Jefferson, Theodore Roosevelt. Page 35*

A2635—National Parks of the United States. Elementary; Color, 4 filmstrips, 164 frames—$18.50. Beautiful scenes of parks of Southwest, Northwest, Eastern U. S., and Yellowstone. Page 30*

A3185—Lands and Peoples of Europe. Elementary; Color, 5 filmstrips, 200 frames—$22.50. France, Italy, Ireland, Spain, Switzerland. Page 33*

A6335S—Woodworking—Metalworking. Jr.-Sr. High School; Black and white, 8 filmstrips, 403 frames—$22.00. Teaches use of hand and power tools in woodworking and use of tools and procedures in metalworking. Page 52*



Literature and Language Arts

A1085 — Children's Stories. Elementary; Color, 6 filmstrips, 230 frames—$28.50. Little Red Riding Hood; The Three Little Pigs; The Gingerbread Boy; Goldilocks and The Three Bears; Little Black Sambo; Rumpelstiltskin. Page 20*

A1155—Phonics—A Key to Better Reading. Elementary; Color, 6 filmstrips, 219 frames—$28.50. Excites interest of those who have difficulty in learning clues for easy and effective speech and reading. Page 20*

A1275A—Exploring Punctuation—The Comma. Elementary — High School; Color, 6 filmstrips, 230 frames—$30.00. The comma in a series, in addresses and dates, in direct address, final query, with clauses and phrases. Page 21*

A1275B—Exploring Punctuation—End and Other Common Punctuation. Jr.-Sr. High School; Color, 6 filmstrips, 314 frames—$30.00. End punctuation; colon and semicolon; parenthesis and dash; apostrophe and quotations; italics and hyphen; capitalization. Page 21*

A1565—Communication of Ideas and Ideals. Jr.-Sr. High School; Black and white, 8 filmstrips—$24.00. Introduces field of elementary semantics, facilitates better expression and comprehension, explains hard-to-explain concepts. Page 23*

**Refer to this page in the SVE Educational Catalog for further information.*

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New! Color Filmstrips

AMERICA IS RICH IN MUSEUMS, in historical shrines, in libraries. These storehouses of our growth, our culture, our basic beliefs and the pattern of daily living in our past, are open to all who would learn. For many of us (teachers and pupils alike) it is impossible to visit these oases of learning. But we can, through color filmstrips, bring the treasures of these museums to the classroom in meaningful sequence.

EACH MONTH MEMBERS of the Museum Extension Service Filmstrip Club will receive a full color filmstrip and profusely illustrated Study Guide. All of the filmstrips will develop important concepts in general education and also fit specific curriculum areas in the elementary grades.

FOR $20 A YEAR you will receive 8 color filmstrips and special Club privileges. Write for full details and indicate if you would like to preview the October release: "Salem, Colonial Hub of Commerce and Culture".

MUSEUM EXTENSION SERVICE
10 East 43rd St., New York 17, N. Y.

Club Exchange

THIS free service is open to elementary-school teachers and pupils. Reply to any of the notices given here by mailing your answers directly to the teacher whose address is given. Or send us a notice of your own, mentioning some point of interest in your locality. All letters you receive in the six weeks following publication of your notice should be answered. Items should give complete addresses, and be signed by the teachers themselves. Send them early, addressed to: Club Exchange, THE INSTRUCTOR, *Dansville, N.Y. We cannot supply names of individual pen pals.*

Massachusetts.—My fifth-grade pupils and I should like to exchange letters, school materials, ideas, and our class paper, "The Spectator," with other schools in the United States, our possessions, and other countries. We live near historic Boston. Address: Mrs. Thomas F. Grivakis, Mary Ellen Butterick School, Sterling, Massachusetts.

Philippine Islands.—The primary and junior classes of our Sunday school would like to exchange letters, ideas, souvenirs, and local information with other classes in the United States and foreign countries. Our town is located in the heart of this sugar province, facing Guimaras Island on the west and Kanlaon Volcano towering over it on the east. Address: Mrs. Del Lim Araneta, Missionary, 347 Magallanes Street, Valladolid, Occidental Negros, Philippine Islands.

◆

Do You Write Verse?

Has all the best Christmas verse for children been written? Surely the year's most momentous occasion should inspire poets to outdo themselves! Although most of the verse we present is reprinted (with permission of copyright owners), we want *new* Christmas poems—both secular and religious—this year. Would you like to send your crowning achievements to reach us *not later than October 1?*

SPECIAL EVENTS

Oct. 1-31—Red Feather Month (Community Chest Drive)
Oct. 3—Rural School Charter Day. Sponsored by National Education Assn.
Oct. 5-11—Fire Prevention Week. Contact Nat'l Fire Protective Assn., 60 Batterymarch St., Boston 10.
Oct. 9—Canadian Thanksgiving Day.
Oct. 12—Columbus Day.
Oct. 15—Poetry Day. Contact Mary O'Connor, Belmont and Conshohocken, Philadelphia 31.
Oct. 19-25—United Nations Week. Contact American Assn. for the UN, 45 East 65th St., New York 21.
Oct. 28-Nov. 3—Girl Scout Week.
Oct. 31—Halloween.

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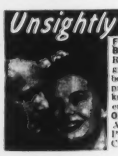
The live curriculum materials you need to supplement and vitalize textbook teaching are listed, classified, and indexed in the

New 1952 Elementary Teachers Guide To Free Curriculum Materials

Authoritative, comprehensive and easy-to-use. Available for $4.50 on 30 day approval.
Educators Progress Service, Dept. Inst., Randolph, Wis.



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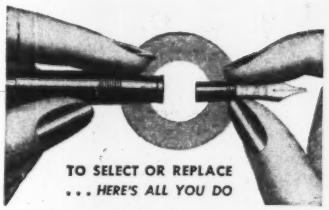

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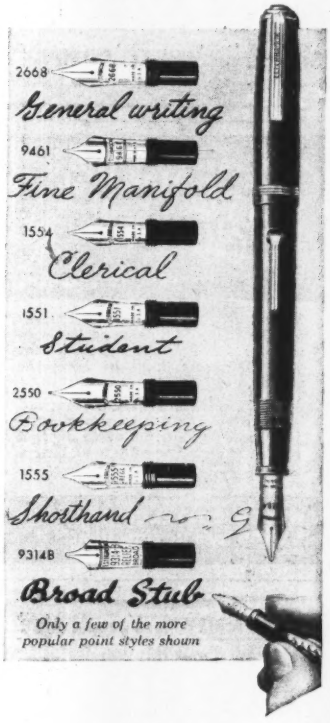

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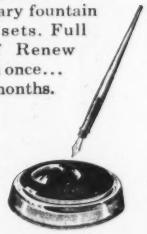

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Tape Recorder

As ONE teacher so aptly said, the tape recorder is not only recording history; it is making history. Thousands of teachers are constantly discovering new uses for their school tape recorder. Are you using yours most effectively? Here are some timely tips to help you.

It is often hard to get continuity of school feeling in crowded schools or between schools in a district. Special programs recorded on tape sent to another classroom or school not only bridge the gap but give performers and listeners alike a real thrill.

How's your creative-writing program? Do your young authors really have a motivation for getting their thoughts down on paper? A tape-recorder program featuring the authors reading their own creations will give creative writing a new impetus.

A cafeteria club that was disappointed in its efforts to have better order in the cafeteria put five programs on tape for a week's experiment. They used music records interspersed with jokes and riddles. The program was a big success and they now repeat it one week out of every month.

Suppose your upper-graders are having an assembly program. A good way to develop school consciousness is to ask them in advance whether there is any part of the program they would like to record for the lower grades to hear later.

The true delight of a pantomime play can be experienced with a tape recorder. The dialogue is put on tape ahead of time and the actors are free to perform their parts to the utmost.

You can talk about *crescendo*, *diminuendo*, and accented notes, but singers never know how well they achieve the effect unless they can hear it for themselves.

Plan a surprise recording for your music supervisor. She will be entertained and in addition will be in a position to evaluate the children's work. They, too, will be surprised at the fine quality of their voices when blended together.

How many uses would you say there were for the tape recorder? One school found fifty good ones in a year's time. That should give you some idea of what you can work toward in your classroom.

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This series of nine FULL COLOR FILMSTRIPS aims to give to our pupils a knowledge of how children live and play all around the world. This knowledge will help to instill in our pupils an interest in people and things outside their own environment. To achieve this aim our children are taken on a series of visits to their little brothers and sisters in other parts of the world.

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PROJECTOR TIPS

EVERY good teacher makes use of audio-visual aids. These suggestions for getting the most use from your projector should be of interest to those who have access to this form of audio-visual equipment.

Do you keep a card catalogue of the educational films you see? It takes only a few minutes after you have seen a film to record your impressions. The card should tell the source of the film, the topic, and the grade level. The age and quality of the film are also important. Special points that it covers should be listed. This will give you a helpful guide when ordering films for the next year.

If you go to the audio-visual room or the auditorium to see the film, schedule a time that will not crowd the next user. If your projector has a feature whereby you can stop the film to study any one frame, showing the picture may take much longer than the scheduled time. Much of your discussion, too, should take place as soon as the film is completed. In the process of returning to the classroom, many of the impressions and much of the continuity of purpose are often lost.

Should a film be shown more than once? In many cases, yes, and the children themselves will request it. An incident noticed by only one or two children must be shown again for everyone to appreciate. Then, too, a first showing will suggest questions that can be answered best by a second showing.

Even though you have a sound machine and the children enjoy sound films, don't hesitate to order a good silent film. Sometimes its benefits surpass those of a sound film. Conversation and discussion within the group are possible, and many good learnings take place.

One last admonition. Make a resolution this year to discover some new sources of films. If you are not using the *Educators Guide to Free Films* (Educator's Progress Service, Randolph, Wis.; $6.00), ask your principal to purchase it. The Directory of United States Government Films (free from the United States Film Service, Federal Security Agency, Washington, D.C.) lists all government films together with directions for ordering them.

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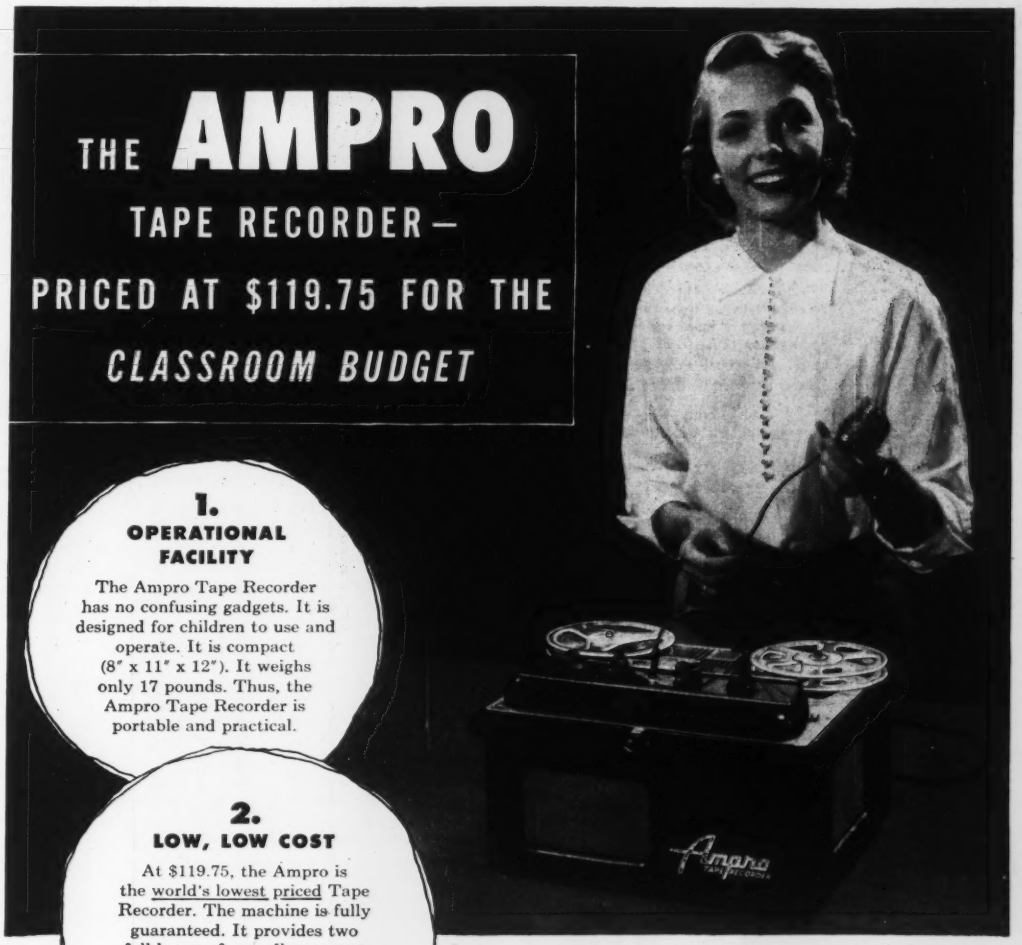

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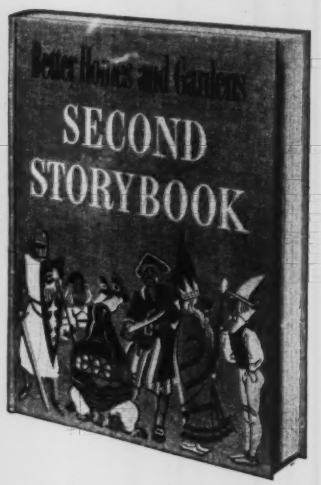

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Howard Pyle
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The Gnat and the Bull
The Dog in the Manger
Aesop
The Story of King Arthur
Sir Thomas Malory
Perseus and the Gorgon
Charles Kingsley
The Reformed Pirate
Frank Stockton
The Lion, Jupiter and the Elephant
Aesop
Lobo, the King of Currumpaw
Ernest Thompson Seton
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Books for Children

REVIEWED BY Christine Gilbert

Director of Curriculum and Public Relations, Public Schools, Manhasset, Long Island, New York

PADDY AND SAM
By Jean Bothwell

Paddy was a duck; moreover he was a tamed and trained duck, for Sam, his owner, had taught him to do tricks. One time, however, Paddy wandered away and got lost, and Sam's ingenious solution to that problem was to secure a license for Paddy and have him wear a tag around his neck like a dog collar.

Ages 5–8 — *Abelard Press; $2.00*

EDWARD, HOPPY AND JOE
Written and illustrated by Robert Lawson

Edward was "not an especially bad little rabbit; he wasn't especially good either." His particular difficulty was learning to read, and his friends, the toad and the 'possum, didn't help much. However, with the assistance of Benjamin Beaver, many of the exploits of Edward and Hoppy and Joe were turned into worth-while learning experiences.

Ages 6–10 — *Alfred A. Knopf, Inc.; $2.50*

THE GOLDEN GEOGRAPHY
By Elsa Jane Werner

Children will find this a fascinating introduction to night and day, the seasons, climate, geology of the earth, continents, countries, and the way of life of the people in these countries. The illustrations are colorful, and the text is expressed briefly and clearly.

Ages 6–12 — *Simon and Schuster; $3.95*

SECRET OF THE ANDES
By Ann Nolan Clark

The author has written of an Indian boy, Cusi, who lived high in the Andes Mountains with an old Inca llama herder. Their way of life was serene and peaceful with the dignity and beauty which seem to come from their surroundings.

Ages 8–12 — *The Viking Press; $2.50*

JAREB
By Miriam Powell

One of the honor books of the Herald Tribune Spring Book Festival, this is the story of fourteen-year-old Jareb and his no-account hound dog, Sawbuck, and of Jareb's family who lived and worked in the pine forest area of Georgia. A fine unvarnished picture of Georgia "turpentiners," as well as a good boy's story.

Ages 10–14 — *Thomas Y. Crowell Co.; $2.50*

BOY OF THE PYRAMIDS
By Ruth F. Jones

Egypt has always held a fascination for children, and this story of an Egyptian boy and his girl slave playmate who lived at the time of the building of the Great Pyramid of Khufu is a very exciting one. There is a slight mystery, which adds to the appeal of the book.

Ages 9–12 — *Random House; $2.50*

HE SAILED WITH CAPTAIN COOK
By Charles A. Borden

Young Tobias Whitechapel sailed on the "Endeavour" with Captain James Cook on one of his important scientific expeditions. Life aboard ship in the eighteenth century was full of hardships. This is a heroic and stirring story of one of the greatest sailors of all time.

Ages 10–14 — *Thomas Y. Crowell Co.; $2.75*

MADE IN MEXICO
By Patricia Fent Ross

A country's arts and crafts reveal a great deal of the civilization and way of life of her people. Mexico is particularly rich in the beauty of her arts and crafts. Everything from architecture and stone carving to the more popular arts such as straw and textile weaving is discussed. There is an account of the work in gold, copper, silver, and precious stones as well as contributions to the fields of literature, science, music, dance, and drama.

Ages 10–up — *Alfred A. Knopf, Inc.; $4.00*

Books for Teachers

REVIEWED BY Ruth M. Northway

Elementary Principal, Central School,
Springville, New York

School Texts

HIGH ROADS

By McKee, McCowen, Harrison, and Lehr

This fourth reader in the "Reading for Meaning" series is divided into four "magazine sections." "Built-in" skill lessons have been developed for each section. The content is varied, many of the illustrations are in color, and the vocabulary has been carefully controlled. *Houghton Mifflin Co.; $2.12*

SUPPLEMENTARY SCIENCE SERIES

By Wilfred S. Bronson

This series, the first three books of which are particularly suited to primary grades, will give children a wealth of information about the common animals around them. There are interesting sketches by the author. Titles include: *Starlings, Turtles, Cats, Coyotes, Wonderland of Ants, The Grasshopper Book, Children of the Sea, Horns and Antlers.* *Harcourt Brace Co.; $2.00—$2.50*

WASHINGTON, CITY OF DESTINY

By Alice Rogers Hager and Jackie Martin

No list of resource materials on our nation's capital will now be complete without this volume, which gives a pictorial introduction to the city of Washington. Early history of the city, Washington today, government buildings, national monuments, interesting moments in our country's history, are made alive through photographs. *The Macmillan Co.; $3.50*

LIFE IN AMERICA BOOKS

By Coffin, Banta, Havighurst, and Morgan

Boys and girls will find that the study of geography is a thrilling experience as they discuss the photographs, explore the picture maps, and study the Chart of Facts in these books. Each text is based on life in that region and each author writes from a personal knowledge of that region. The titles are as follows: *New England, The Northeast, The South, The Midwest, The Great Plains,* and *The West.* *The Fideler Co.; $2.36 each*

Professional Books

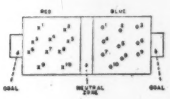
EVALUATION AND THE ELEMENTARY CURRICULUM

By Harold G. Shane and E. T. McSwain

This book is concerned with helping school evaluators clarify their values and establish procedures for determining the extent to which goals are realized. Means of evaluation in each subject field are discussed and the evaluation of common practices in dealing with persistent elementary-school problems is emphasized. *Henry Holt & Co.; $3.90*

DANCE AND PLAY ACTIVITIES FOR THE ELEMENTARY GRADES (2 Vols.)

By Lois M. Bauer and Barbara A. Reed



These books suggest dance and play activities which are carefully adjusted to suit the physical and emotional level of the child at each grade. Appropriate activities are suggested for each month with specific directions for teaching them. *Chartwell House, Inc.; $3.00, $3.50*

TEACHING CHILDREN IN THE MIDDLE GRADES

By Alvina Treut Burrows

Schools which are endeavoring to adapt instruction to the developmental needs of children will find helpful suggestions in this book. General characteristics of middle childhood are presented; type situations in physical education, social studies, arithmetic, science, reading, and spelling are discussed in the light of these characteristics; efficient skills for learning in various areas are suggested. *D. C. Heath & Co.; $3.75*

MODERN EDUCATIONAL PRACTICE

By Paul R. Mort and William S. Vincent

The book is a compendium of practices that are in actual use in the public schools of the country. Procedures for developing "Pupil Participation," using "Community Resources," and obtaining a "Variety of Materials," are some of the chapter topics. *McGraw-Hill Book Co., Inc.; $4.50*

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5. Good for remedial reading.

PUBLISHED IN OCTOBER:

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By RUTH TOOZE. Illustrated by WILLIAM HUTCHINSON. John's father goes away on business, but explains that as long as the telephone wires are up, they will be close to one another. But the wires break, and the trouble man comes and fixes them again. *Valuable in social studies* for family relations and interests, as well as the study of communications.

Ages 7 to 9 (Grades 2 to 4). October, $1.50

CHRISTMAS-TREE SAM

By HELEN D. OLDS. Illustrated by LEE AMES. Sam and his big brother drive a truck load of Christmas trees all the way from Vermont to New York to sell at the wholesale market. *Valuable in social studies* for its information on forestry, conservation, and the growth of an important industry.

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MILKMAN FREDDY

By *ELIZABETH HELFMAN. Illustrated by ZHENYA GAY.* Freddy takes over the chores on a dairy farm when his uncle has an accident, and is told that some day he'll make a good farmer indeed! *Valuable in social studies* for its fine picture of daily life on a small dairy farm.

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FIREMAN FOR A DAY

By ZILLAH MACDONALD. Illustrated by JULES GOTLIEB. A dog, trapped in a burning building, refuses to be rescued by the firemen, because he had been mistreated by men, and will not respond to them. Lucy scales a ladder and gets him out. *Valuable in social studies* for its human relationships and its information on fire fighting.

Ages 8 to 10 (Grades 3 to 5). October, $1.50

ALREADY PUBLISHED:

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TIM AND THE BRASS BUTTONS
By Ruth Tooze. Illustrated by Zhenya Gay. A safety story. *(Grades 2-3).*

PIERRE COMES TO P.S. 20
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KRISTA AND THE FROSTY PACKAGES
By Helen D. Olds. Illustrated by Ursula Koering. About frozen foods. *(Grades 3-5).*

MERRILY WE ROLL ALONG
By Mildred Luckhardt. Illustrated by Harve Stein. Trucks, trucking, and highway control. *(Grades 3-5).*

JERRY'S TREASURE HUNT
By Enid Johnson. Illustrated by Ursula Koering. How a landfill becomes a park. *(Grades 3-5).*

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FILMSTRIPS to Use in the Classroom

Recommended by

IRENE F. CYPHER

Administrative Officer, Film Library, and Associate Professor of Education, New York University

THERE still seems to be doubt in the minds of some teachers as to the place, value, and usefulness of filmstrips. The teacher who has such doubts is often the one who has overlooked the importance of using *any* materials in such a way as to benefit from what they can best offer when she is using them.

Filmstrips will not rise up and suddenly assume the role of the teacher. They deserve consideration, discussion, and much thought.

Even a masterpiece can be uninspiring when viewed in poor light under adverse conditions. Show filmstrips in a way that will induce discussion and appreciation.

***Young America Films*, 18 East 41st St., New York 17.**

"Primary Grade Stories" include twenty-four titles divided into four sets presenting stories about children in various countries of the world. The color is good and the drawings pleasing. Such titles as *Dee Dee Chou and His Dog* (Chinese story) and *Kofi, an African Boy*, give a sympathetic picture of things which interest boys and girls. ($30.00 per set; $6.00 single strip.)

***Popular Science Filmstrips*, 353 Fourth Ave., New York 10.**

"Growing Up" (6 strips in color) deals with problems involved in growing older. In *Lost and Found*, Mary and Mike get lost and find out what to do, and the proper people to approach for help. For the primary grades. ($25.00 per set; $5.00 single strip.)

***Society for Visual Education*, 1345 Diversey Parkway, Chicago 14.**

The "Basic Nature Series" (10 strips in color) helps children recognize birds, trees, moths, butterflies, snakes, lizards, frogs, turtles, honeybees; shows the life and growth of insects, and how plants grow and reproduce. Excellent for budding naturalists and scientists. ($44.00 per set; $5.00 single strip.)

"Lands and Peoples of Europe" (5 strips in color) presents Switzerland, France, Italy, Spain, and Ireland in the light of history, beauty spots, trade, industry, and customs. The pictures are, in effect, a substitute for an airplane. They teach appreciation for what makes a country a unique member of our world of nations. ($22.50 per set; $5.00 single strip.)

***Encyclopaedia Britannica Films*, 1150 Wilmette Ave., Wilmette, Ill.**

Originally produced by Simmel-Meservey, "Character Building" (16 strips in color) is divided into two groups. All relate to adventures of a rabbit family and emphasize such character traits as kindness, sharing, cleanliness, fair play, thoughfulness, and neighborliness. Recommended for primary grades. ($72.00 per set; $5.00 single strip.)

"Contemporary American Paintings" (5 strips in color) provides material to help art teachers develop appreciation for the work of American artists. Reference is made to form, color, space, tone, and line. Realism, romanticism and modernism are illustrated. The strips provide elementary teachers with excellent art-appreciation material. ($27.00 per set; $6.00 single strip.)

***United Nations Filmstrips*, distributed by McGraw-Hill Book Co., Text-Film Dept., 330 W. 42nd St., New York 18.**

Three strips (black and white) pertain to the work of the United Nations Organization. ($2.00 each for units of 3 or more strips; $3.00 single strip.)

United Nations Around the World shows children the United Nations activities: the educational program; food and agricultural plans; world health plans.

Aims of the United Nations Charter explains basic problems faced by the organization and what the charter is intended to provide for all the peoples of the world.

A Garden We Planted Together tells how children of many countries joined together to plant a garden. A parallel is drawn to show what adults are trying to do through the United Nations.

***Life Filmstrips*. 9 Rockefeller Plaza, New York 20.**

Eight filmstrips (black and white) include *South Africa and Its Problems; Korea; The New Indonesia; Israel; The Navajos; Yugoslavia; Port of New York; Iran.*

The pictures are the work of photographers who cover world affairs. They depict information on the people, their ways of living, their religion and customs. ($15.00 per set; $2.50 single strip.)

***National Film Board of Canada*, distributed by Stanley Bowmar, 513 W. 166th St., New York 32.**

Safety in the Street (color) presents the story of what Peter and Alice learn to watch for in crossing streets. Ergo, the cat, is the guide; the humor will appeal especially to younger children. ($5.00 single strip.)

A New *Instructor* Service

Filmstrip Reference Sheet No. 2 is now ready. If you wish a copy, send a stamped, addressed envelope to Dr. Irene F. Cypher, Editorial Department, *The Instructor*, Dansville, N.Y. If you also want Sheet No. 1, just ask for it.

PANDORA's MODERN MAGIC CHEST

Catherine Urban

A group wishing to give a play to promote the Red Feather Campaign may find out what services are rendered by the local organization and dramatize them, using this plot framework.

(*Pandora sits on floor, reading. Near by is a storage closet which has been fixed so characters in the dream can seem to emerge from it.*)

MOTHER (*entering*)—Pandora, I am on my way to do some soliciting for the Community Chest. Have you finished caring for your room?

PAN—Not yet, Mother. I have been reading a story of the first Pandora. It must have been exciting to have a magic chest like hers.

MOTHER—If I remember correctly, Pandora let out quite a few troubles when she opened her box.

PAN—Yes, but she kept Hope—hope for the whole world.

MOTHER—That is a nice thought, dear, but don't forget that the first Pandora was not a real person, and *you* are. (*Kisses Pan and exits.*)

PAN (*rubbing hand over storage chest*)—I wish this were a magic chest. (*Goes to sleep. There is a knocking from the inside of the chest. Pan awakens, startled. The lid opens and Doctor steps out.*)

DOCTOR—Hello, Pan.

PAN (*amazed*)—Why, why, where did you come from?

DOCTOR—From your magic chest, of course. Didn't you know there is a modern magic chest, Pandora? It is the Community Chest! You've no idea how many people it helps.

PAN—Does it help you?

DOCTOR—Well, yes. It helps me give some of my time to others. Twice a month I give a day to the Youth Clinic, where any young person may come for medical services and pay what he can afford.

PAN—That's wonderful!

DOCTOR—I think so. Let me show you some of the other things it does for the citizens of this area. (*Helps Jack from chest.*) This is Jack Morrow, Pandora. He sailed the seas for many years.

JACK—The top of the mainsail to you, my dear!

PAN—Are you a sailor now?

JACK—I'll be a sailor till the day I die, but I can no longer ply my trade. My legs gave out.

PAN—You must miss the sea.

JACK—I do, but I keep busy. You see, sailin' was all I knew, so when I was cast landways, I took myself to a Community Chest Center and there they taught me a new trade. I'm working in a toy factory making sailboats for children to sail on ponds in the park.

DOCTOR (*helps Maryanne out of chest*)—Tell Pan how the Community Chest helped you, Maryanne.

MARYANNE—Gladly. It was really the Travelers' Aid Society, which is supported by the Community Chest, that came to our rescue.

PAN—What happened?

MARYANNE—Mother was taking my two little brothers and me to California. On the train Mother began to have a terrible pain.

PAN—My goodness!

MARYANNE—The doctor and porter rushed Mother to a hospital. (She is O.K. now.)

PAN—I'm glad, but what did you and your brothers do in a strange city?

MARYANNE—A kind lady from the Travelers' Aid Society took us to a nice home where we stayed until Grandma could get us.

DOCTOR (*helps Billy out and introduces him*)—Pan is interested in the Community Chest.

BILLY—Oh, it's a wonderful thing! It helped me get well.

PAN—You look healthy now.

BILLY—I am—thanks to the wonderful camp I went to last summer. But I *was* anemic and underweight. When the Clinic discovered that my mother was working to take care of me and we lived in a crowded, dusty neighborhood, I was sent to the camp. The Community Chest paid my expenses.

PAN (*looking at chest*)—My, we do have a magic chest, don't we?

DOCTOR—We do, indeed! And there are many more services that the Community Chest provides. (*Names some.*) And just think: it is supported entirely by the money everyday folks like us freely give to help the less fortunate.

PAN—I hope this year *everyone* supports our modern magic chest.

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Every teacher recognizes the individual differences of her children. She must provide a program to encourage the slow learner, to inspire the plodder, to develop the leader. But, regardless of the ability of the group, certain elements must always be present in the learning.

We want to discuss with you the basis for Compton's selection and development of material. We suggest that you compare these principles, to which we are dedicated, with your own standards of classroom procedures.

- Living in our competitive, co-operative society involves a series of choices. The attitudes and actions of children reflect the standards by which they make their choices. Compton's includes materials so that a teacher can prepare units that develop a sound point of view with adequate facts and understandings to substantiate it.
- Understandings and appreciations come from a knowledge of the interaction and interdependence of things around us. Compton's knows that the facts must be accurate and the research recent, but this is only the beginning. The presentation must develop concepts and lay the groundwork for further growth on the part of the reader.
- Democratic living involves constant adjustment to change. Compton's continuous building and revision program, which in the past seven years alone has resulted in 1,466 additional pages of new material, is proof of its belief in this principle. The maps and charts are used to help children understand that they live in a changing world. As they read Compton's they see that the ability to adjust is necessary for growth and progress—in families, communities, industrial production, even among nations.
- The test of whether a way of life will endure is the extent to which it furthers human relations and enhances moral and spiritual values. Developing values with children is difficult but so important that it cannot be overlooked. For example, Compton's shows how America has used free enterprise and individual opportunity to increase the dignity and responsibility of individual citizens.

Teachers who have tested Compton's say . . .

- For a heterogeneous group—slow, bright, and average—Compton's is an integrating force. Pupils share information and discoveries as a common experience. Compton's constitutes the nucleus of my ideal classroom library . . . *Primary Teacher, Oregon.*
- In our room there are no empty time spots. When a pupil has completed his work he is free to do what he wishes, providing it is constructive and interferes with no one else. His choice is usually a session with Compton's. There is scarcely a time when a dozen or so pupils are not enjoying Compton's on their own free time. *Inter. Teacher, California.*
- Many of the slower pupils like to browse—looking at the beautiful, yet meaningful illustrations. While thumbing through they pick up amusing, amazing, and informative facts. They like to share these with the class. This helps the emotional child to feel a sense of belonging and the slow child to feel worth while. The gifted child may lead the group as a whole in a worth-while program of research, which is fast becoming the backbone of our education program. *Fifth Grade Teacher, Texas.*
- Bill was a brilliant student, getting his lessons quickly. Then he was ready for mischief. In Compton's, however, I had an endless source of interesting material I could assign to him for special reports and other projects. He was greatly interested in natural history, and by following the outlines, he read all the material in the set. *Rural Teacher, Michigan.*
- To us, Compton's has become more than an excellent research tool—it is a source of creative inspiration. *High School Teacher (English) New York.*
- When the 150 I.Q. is in with average and a bit below, I have too little time (so I feel) to give to this potential builder of the future. So I teach him to look up things—allied subjects, additional material for special reports, or just interesting bits of information for his own enjoyment. *Speech Teacher, Indiana.*

What will Compton's mean to your class as an effective tool for group action?

Compton's plan of organization spreads the related information over a variety of volumes, making it ideal for committee work. Compton's special appeal to children of different abilities means that each child can be an active participant. With Compton's each member of the group becomes a contributing member. Children feel a sense of responsibility to the group for accurate reporting.

Compton's simple alphabetical arrangement and Fact-Index mean that the users are not only getting answers to their questions—they are receiving valuable group training in research. That is why junior and senior high school teachers who are using Compton's successfully so often emphasize the importance of placing Compton's in each classroom in the elementary school.

This is a history-making period in America. Of the nation's 28,000,000 children, 23,000,000 are in the elementary school. The leadership the child receives from you, his teacher, and from the tools he uses must be challenging, imaginative, and inspiring.

As you set up the goals of your social-living programs as teachers and as an entire school, we suggest that you consider what part Compton's can play in their fulfillment. Reprints of these pages are available to serve as the basis for your discussion. A Compton representative will be glad to call and show how Compton's fits into your program.

The publishers of Compton's know that every child must find satisfaction from both the pictures and the text if Compton's is to qualify as your choice for satisfying reference material.

FREE TO TEACHERS: *If you desire copies of these pages for teacher-planning conferences, a post card to the address below will bring the number requested.*

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The pictures at the left are from the COMPTON articles Communication, Clothing, Coal, Iron and Steel.

The pictures directly below are from the articles Railroads, Safety, Girl Scouts

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Compton's is designed to meet individual needs. Its function in your classroom is to aid in developing the potentials of each child into a positive force for effective group action.

Do you have adequate materials to provide for the differences in abilities and personalities in your group?

For the Fast Learner: Compton's constantly challenges his ability to do deeper and more extensive research. It commands his respect with high standards of accurate presentation and leads him into new areas of unsolved problems.

For the Quiet, Retiring Child: Compton's gives him material that provides great personal satisfaction. It enables him to be a co-operative member of the group and helps him develop an experience vocabulary that gives him confidence in talking to others.

For the Youngster with a Mechanical Turn of Mind: Compton's provides practical work drawings to satisfy his desire to build and construct and shows him the value of printed matter as an effective tool for finding specific information. Compton's develops his imagination and creative powers by giving him work plans rather than patterns.

For the Slow Learner: Compton's text-picture team with its high interest level has proved to be an excellent learning device. Compton's simple, concise vocabulary and sentence structure make reading easy.

For the Child with the Short Interest Span: Compton's answers specific questions, giving him a genuine reason for pursuing the topic. It provides a variety of purposeful reading material that develops his interest and gives him a confident working knowledge of the topic.

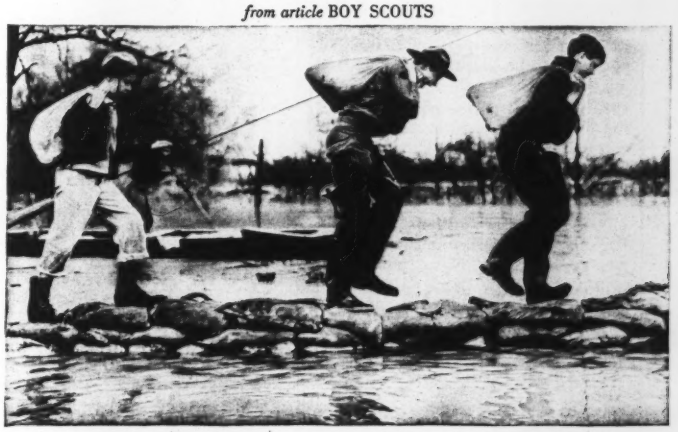
For the Extroverted, Surface Learner: Compton's deliberate systematic approach demonstrates the value "of going deeper." Not written as an almanac of quick answers, it leads the reader on a tour of learning. One article suggests another, and many volumes may be consulted before he completes his tour.

For the Steady Plugger: Compton's is his friend—it provides the material he wants in a form that he can use. Compton's wealth of information and effective presentation improve his techniques in problem-solving situations, thus making the learning process exciting and increasing his interest in higher education.

As for Your Group: Your class is made up of many of these types. Actually, every American classroom is a miniature cross section of our society. Encouraging children to work together happily and effectively is one of the most important contributions of teachers to the strengthening of our democratic way of life.

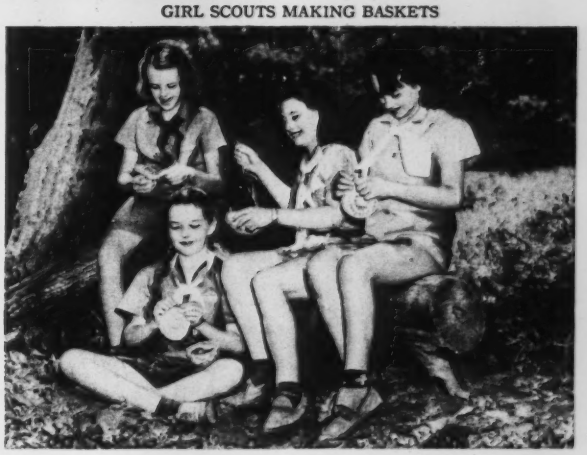
LEARNING SAFETY EARLY

from article BOY SCOUTS



Scouts are trained, willing, and ready to serve in any community emergency. Here they carry sandbags to help in building a levee for holding back rising floodwaters.

GIRL SCOUTS MAKING BASKETS



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Send all orders to the National Citizens' Committee for UN Day, 816 21st Street, Northwest, Washington 6, D.C.

Demand for these materials has been so great that a charge to cover cost of reproduction is now being made for some items. Orders for priced materials must be prepaid. Please make checks or money orders payable to: The National Citizens Committee for UN Day.

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Problem: Billy Burke started school a year late. His mother had kept him home on the doctor's recommendation. Billy had been an incubator baby and had developed slowly. Almost seven when he entered school, he appeared listless and uninterested.

Analysis: Miss Appleton studied Billy during the first few weeks of school. When she gave him the reading-readiness test she had difficulty in establishing good rapport. He gave every indication of being a dull child. However, he seemed to achieve individually at a level superior to the other children. Although he failed to take directions he observed what the others did and exercised excellent manipulative skill when working alone.

Solution: First-grade health examinations were normally given about the middle of October but Miss Appleton became convinced that Billy's difficulty was primarily physical, so she arranged for him to have a special test.

The doctor found a pronounced hearing disability. During a conference with the mother, a history of his development was taken. It became apparent that his hearing had been impaired from birth. A hearing specialist examined Billy carefully but suggested that he should not have a hearing aid until he was about eight years old.

His impairment was partial but constant, and Miss Appleton set out to adjust Billy's school life to meet his problem. By sitting in the front of the room he was able to get most of her conversation but she made a point of speaking to him separately after group discussion had taken place. His response was tremendous. A similar program was also worked out at home.

When Billy had been at school about six months he was given an individual Stanford-Binet test under excellent conditions. Billy enjoyed the test and his I.Q. proved to be about 120.

During the summer, before entering second grade, he was fitted with his hearing aid. Since he was the only child in the school thus equipped, it attracted attention at first, but not for long. Today Billy is a happy, well-adjusted child.

NOTE: Of course no child should be fitted with a hearing aid except upon the recommendation of a physician or hearing specialist. The general rule, however, is that where 40 decibels of hearing are lacking in the good ear a hearing aid will be of assistance. Many physicians now recommend fitting children as early as six years.

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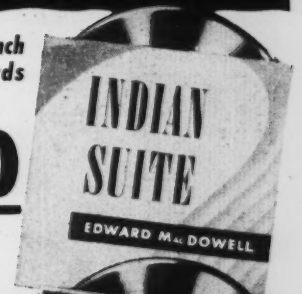

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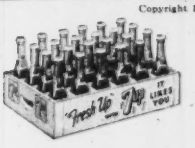

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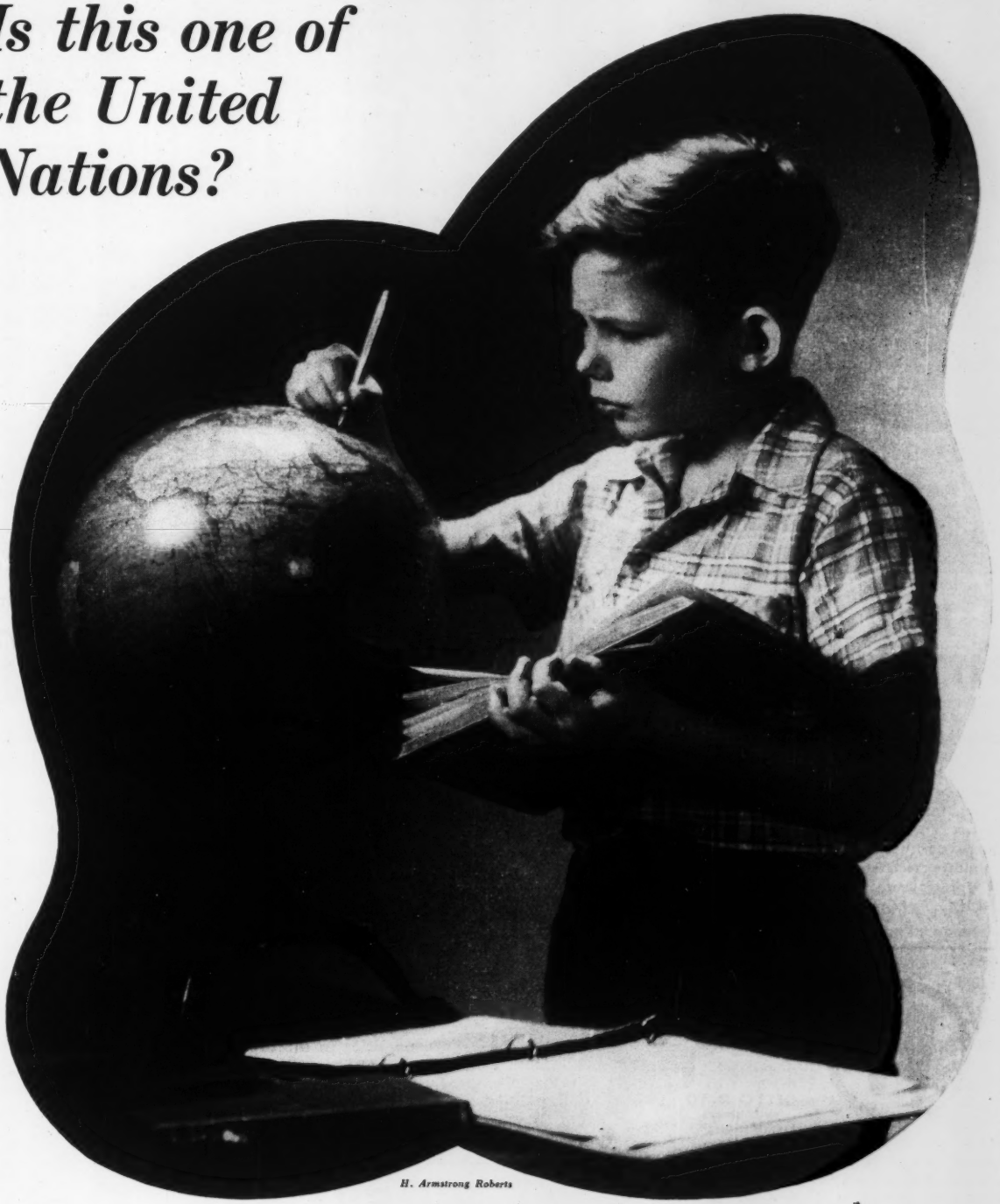


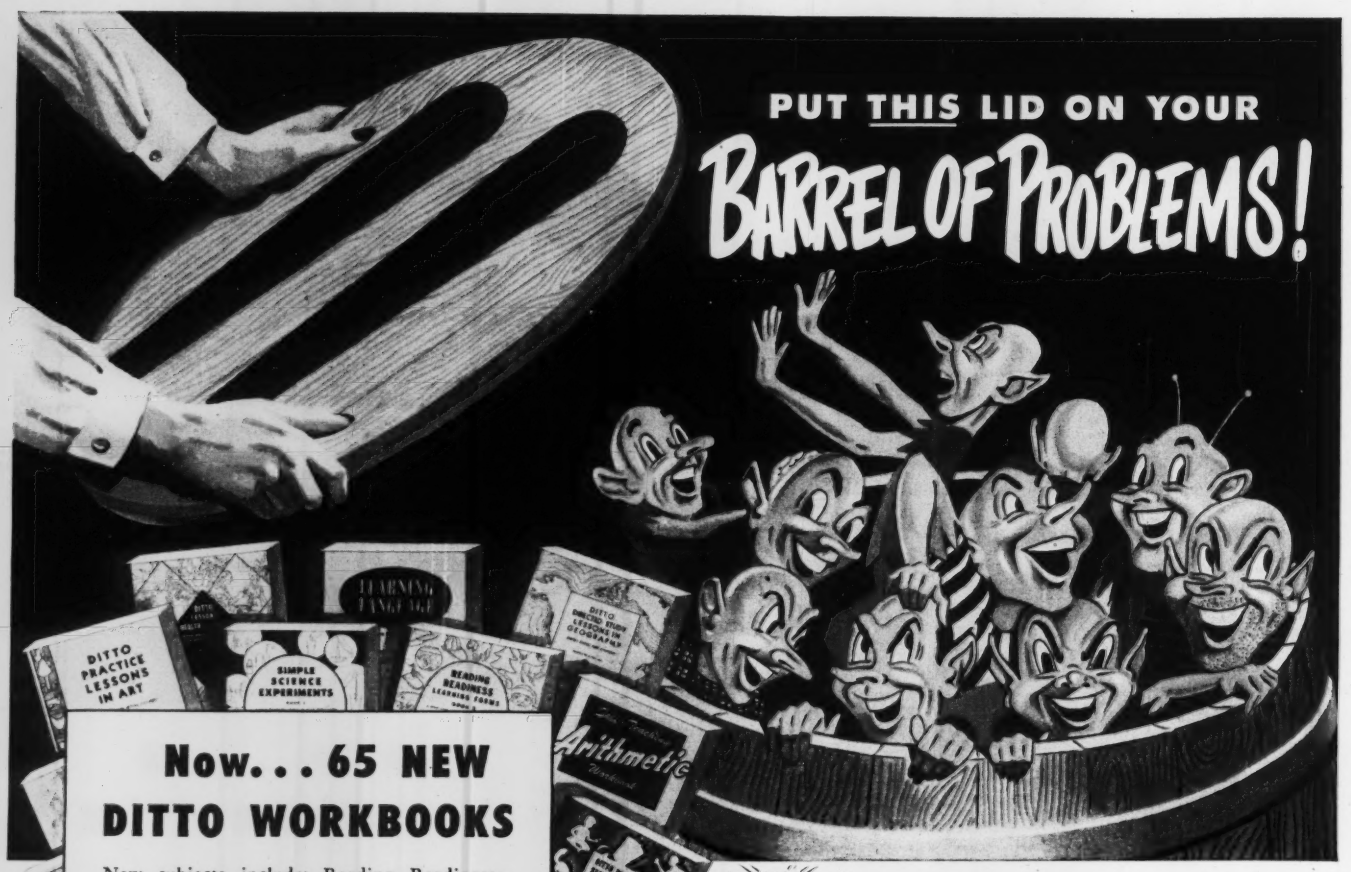
H. Armstrong Roberts

Have you ever tried to locate on a globe or map all the countries that are members of the UN?

If you could draw lines connecting these countries, you'd see a network of United Nations covering the world.

The people in each country want to be able to earn a living, to be free from fear, and to be at peace. How is the UN helping them?

There is much more to be done. What can you do now? When you are older?



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Fifty Years Ago

in the

The *Normal Instructor* carried an ad for the *Youth's Companion* featuring an article by a young member of the British Parliament—Winston Spencer Churchill.

From recommended memory selections for the fourth grade—"'Look not mournfully into the Past. It comes not back again. Wisely improve the Present; it is thine. Go forth to meet the shadowy Future without fear, and with a manly heart.'—Hyperion"

Faulty answers on examination papers from the previous spring:

"An angle is an exclamation made by two lines meeting on a plane."

"John Wycliffe invented gun powder and discovered magnifying glasses."

"The Magna Carta said people should not be imprisoned for debts if they had enough money to pay them off."

"The Black Prince extinguished himself at Crécy. He arrived home shaggered with health and debts."

"Wat Tyler was a pheasant himself, and he defended the pheasants."

"Wat Tyler started the poll-tax, and Richard II rode at him and struck him with a poleaxe."

Tess: He felt rather encouraged because you left the gas turned low in the parlor when he called.

Jess: How foolish of him. One needs a dark room to develop a negative.

Heirloom: "From the English word *heir* and the Anglo Saxon *geloma* or *loma*, household stuff. In earlier days, when the family clothing was spun and woven at home the loom was the most important article of furniture. In time *loom* came to mean all the furniture."

No wonder modern man forgets. He has no substitute for "the memorandum on his cuff."

Thousands of people saw Rudolph Halley on television when he served as counsel for the Kefauver Committee. Then last fall, running as an independent candidate, he was elected president of the New York City Council. Mr. Halley says—

"The Place to Increase Interest in Public Affairs Is in the Elementary Classroom."

I BELIEVE that there is no group in this country with a more important job than school teachers, particularly those who teach in the elementary schools. They have under their care young Americans in their most formative years.

Having recently visited several elementary schools, I want to say that I am impressed with how magnificently these hard-working teachers handle their responsibilities.

However, I should like to make a suggestion concerning social-studies and citizenship classes. Often people ask me what we can do about the seeming lack of morality, honesty, and integrity in too many of our public officials. I think a partial answer could be a greater awareness on the part of pupils concerning their government, not only at the national level but also at the community level.

If teachers could constantly urge their pupils to take a more vital interest in the politics of the day, I feel that our country would benefit greatly. I know that part of the apathy towards government has resulted from a lack of interest by young people during their formative years. They can usually tell you the batting average of a Ralph Kiner for the last three years, but I am sure they cannot tell you the batting averages of those who represent their families and themselves in their local council, legislature, or even Congress. In fact, I wonder how many children even know the name of their respective Congressmen.

It is only natural that those graduating think of their future mostly in terms of financial success. Certainly it is a sacrifice to go through the drudgery of long hours, hard work, and years of apprenticeship in order to become, let us say, a town councilor. But until the time is reached when the top young men and young women in the graduating classes of the country think about how they can help their communities rather than themselves, the chances are we will not have too many officials of whom we can be truly proud.

I am often more astonished by the high caliber of those I meet in public life than by the few dishonest or incapable officials who hold office.

The whole moral caliber of our country and our communities will be improved when young people starting out say: "What can I do to serve?" more often than they say: "What is there in it for me?" So, overworked as they are, I urge teachers to take a more active interest in the events of the day and in turn encourage their pupils to do the same thing. As I see it, apathy and communism are two main enemies of democracy.

It may sound far-fetched, but I believe the place to increase interest in public affairs is in the elementary classroom.

Rudolph Halley

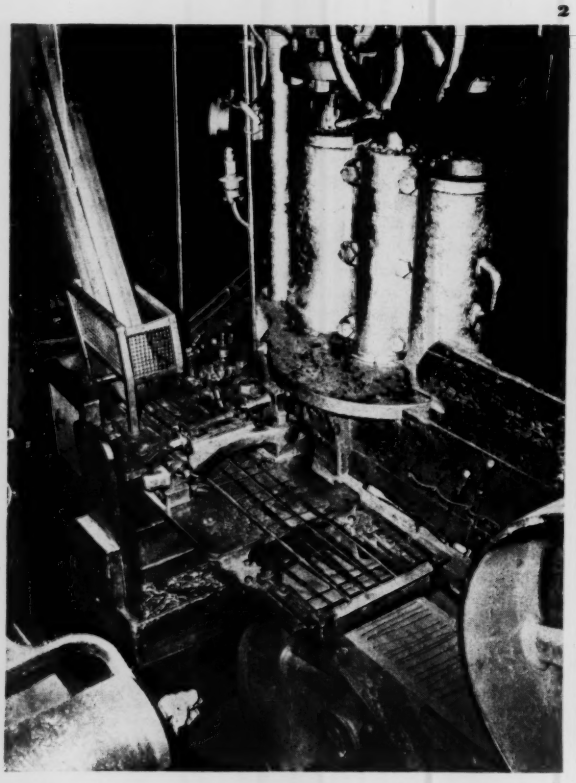
Now Is Your Chance to Teach Better Government!

How Pencils

1

THE "lead" in pencils is not really lead. Steel balls help to mix graphite, clay, and water together. This mixture revolves in huge tanks from 100 to 400 hours. The more clay used, the harder the pencil.

2



WHEN the water is evaporated, the mixture is forced through round holes to become strips of "lead." These are cut to the proper length and placed on carrier belts. The belts pass under rollers which straighten out any crooked "leads."

3

NOW the "leads" must be baked. Paper-wrapped bundles are placed in stone containers, called crucibles. The spaces between the bundles are filled with charcoal, and the crucibles are placed in an electric oven until the lead is hard and smooth.

4

MAKING pencils is like making sandwiches. The "leads" are placed by hand or machine on cedar slats which are grooved and coated with glue. Then another grooved slat is placed on top. These are stacked between presses to dry.

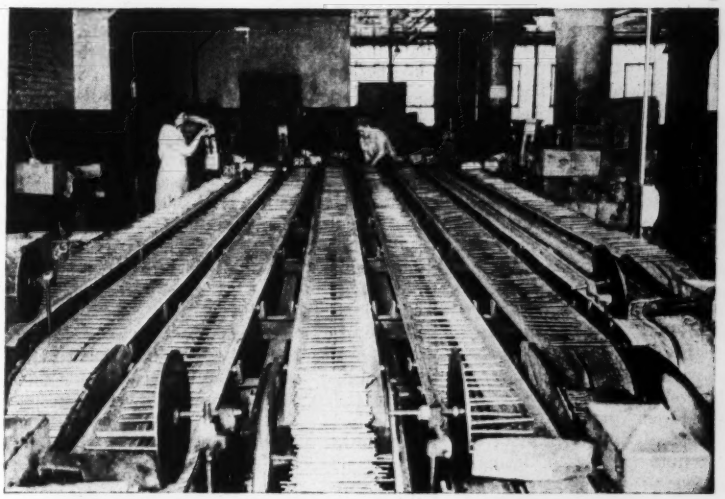
Are Made

The Story Behind Things We See Every Day

6

LOOK at your pencil. Do you see printing on the side? Each pencil is stamped with a name and a number telling how hard it is. An inspector watches the pencils as they come from the machine.

5



THE filled slats are cut into individual pencils. Then they are dipped in shiny lacquer and dropped onto continuous belts for drying. This process is repeated since the pencils receive several coats of paint and polish.

These photos were supplied by courtesy of the Eberhard Faber Pencil Company and The Port of New York Authority.

7

THESE machines reduce the diameter of one end of the pencil and fit a metal cap over it. The cap is tightened and an eraser inserted. Then the pencil passes along the line for another careful inspection and polishing.

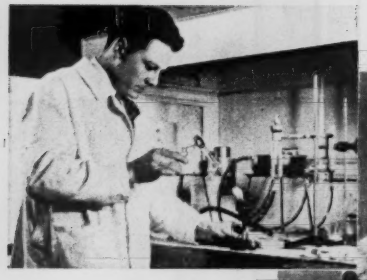
AFTER a final inspection, the pencils are counted and boxed. The counting is done by machines but inspectors watch to see that every box is filled. From here the pencils go to stores where they are sold to you and me.

8

Ways Our Families Earn a Living

A Unit by Clarice Whittenburg

Professor of Elementary Education,
University of Wyoming, Laramie, Wyoming



Photos from H. Armstrong Roberts

MY DADDY had to go to work at four o'clock this morning," eight-year-old Kathleen remarked to the children standing beside the easel where she was painting.

"Why did he?" asked Lorna. "My father brought me to school this morning on the way to the lumberyard."

"Because he was going out on a run," explained Kathleen. "He had to take a train to Rawlins; he's the engineer and the train couldn't go without him."

"My daddy goes places too," chimed in Jimmy, the bishop's son. "He travels all over Wyoming to visit different churches."

When the daily group-planning conference began, the three children were still full of their subject. "Wouldn't it be fun to find out what all of our fathers do for a living?" Lorna asked.

While the children dictated, Miss North wrote a list of their parents' occupations on the blackboard. Lowell copied it on paper for a more permanent record.

Since the parents were to be the center of this new experience unit, the children wrote invitations asking them to come to a planning conference that would include pupils, parents, supervisors, and student teachers.

Miss North prepared a questionnaire with the aid of student teachers. It included space for the occupations of both parents, their opinions about the worthwhileness of the unit, their willingness to participate in its development, and specific ways they could do this.

Meanwhile, the children were busily engaged in preparing for the conference. They dictated questions which they hoped to have answered about the various occupations. The more advanced readers helped student teachers hunt for children's books on occupations in the school and public library. They sorted them into piles and labeled each group: Builders, Workers Who Give Us Food, Workers Who Protect Us, Railroad Workers. The children skimmed through each table of contents and wrote the page numbers where reference was made to a parent's occupation.

Those whose reading skills were not so well developed looked through old magazines to find occupational pictures, which were clipped, labeled, and organized in a file. Both the bibliographies and pictures proved useful in making oral reports, and preparing posters and charts.

Conference Day

Each family was represented by one parent, some by both. Pupils showed and explained the preparations they had made; student teachers described the ways they hoped to correlate the unit with the subjects they taught.

In the completed questionnaires, parents told how they could take part. Several offered to arrange for the class to watch them at work; some agreed to come to the classroom and explain their work. A few, who would be unable to do either, offered to help their children prepare oral reports to present to the class. Many offered to provide specimens for the hall museum. A large number volunteered to furnish cars for group journeys. Some mothers planned to prepare refreshments for the long trips.

Find-Out Time

Pupils and teachers prepared for the trips by getting questions ready to ask the guides and setting up courtesy and safety rules.

Jimmy's father, a professor of mechanical engineering, invited the children to the engineering shops. There he carried on forging and welding experiments and answered questions.

When Glenn's father, the chief of police, took the youngsters on a tour of the city hall, he established a fine feeling of rapport between children and policemen. A few boys belonged to the junior group of the Police Athletic Club; now several others asked to join.

The class planned a picnic for the afternoon they went to Gary's farm. Some mothers furnished cars; others provided refreshments. Gary's father had lined up his tractor and several other pieces of farm machinery beside a small strip of land. He showed the children how to prepare the soil and sow the seed. Miss North took movies of him.

On the way home, they stopped at the Log Cabin Court where Mike and his mother explained how a motel operator cares for tourists. This stopover also gave Mike a chance to show the results of his 4-H Club projects. Mike was a new boy, older and larger than the others. He had not seemed to belong to the group until that day. His prestige grew in the eyes of his peers, along with his own pride of accomplishment.

Janna's father, who had attended the planning conference, made arrangements for the children to visit the fathers who worked for the Union Pacific Railroad. He showed the children through the yard office and explained his own work as assistant yardmaster. At the roundhouse, Joan's father, the district foreman, answered their questions while he guided them around. Later, he and Bonnie Jean's father, a railway switchman, made special trips to the classroom to answer more questions.

Another occupational contact they enjoyed was the classroom visit made by Jack's father, a resident chemist at the university. He brought simple apparatus with which he demonstrated some of the "magic" of chemistry.

Sarah's father thought it would be too dangerous to take a group of children through the cement plant where he was chief chemist. Instead, he took Sarah with him to the plant on several Saturday afternoons and showed her how cement is made. Sarah saved peanut-butter jars for weeks to use as containers for the exhibit with which she demonstrated cement making.

Jerry searched the books on occupations to find information about his father's work as a house painter.

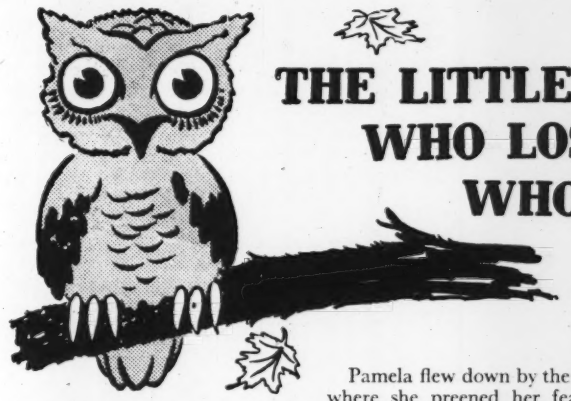
The children's eyes were opened to the dignity of labor when Dolly gave a talk on her father's duties as one of the university custodians. Her classmates were impressed by how much they owed the janitorial staff for their comforts and conveniences.

Lorna's father brought samples of building materials to explain his work as a lumberyard dealer. These were donated to the hall museum.

Three pupils were the children of ministers of different faiths. The parents had hesitated to attend the planning conference for fear their motives might be misunderstood. With Miss North's assistance, however, Rosemary, Douglas, and Jimmy reported the duties their minister fathers had in common. Miss North read aloud from Florence Mary Fitch's *One God: The Ways We Worship Him* (Lothrop, Lee and Shepard Co., Inc.), and Robbie Trent's *To Church We Go* (Wilcox and Follett Co.). These books were also added to the occupations library.

Learning Is Multiple

Mindful that learning is an outgrowth of firsthand and vicarious experiences, the teachers were alert for fresh opportunities. Oral reports improved as the children were helped to prepare simple outlines. They enjoyed sharing stories, riddles, and verses they had created in written form and often illustrated. Lists were made of new words. The topics discussed were included in a scrapbook along with names of committee members and their duties, and a list of objects which were exhibited *(Continued on page 89)*



THE LITTLE OWL WHO LOST HIS WHOOOOOOOO

Catherine Urban

ONE very dark October night, Mrs. Ruffy Feathers was teaching her children to "whoo!" "Now, now, now! You must get more volume—more—more res-o-nance! Halloween is almost here and we must make a good showing at the Holiday Whoo!" (This is the party the owls all attend on Halloween and there is always a contest to see which family can "whoo" best.)

"All ready, now," Mrs. Ruffy Feathers said, as she raised a wing for attention, "one, two, three!" Pamela, Hanover, and Peter puckered up their bills and "whooed" bravely.

Mrs. Ruffy Feathers was very pleased. "Splendid," she said. "Now, it is almost dawn but you have been such good children, you may play for a time."

Pamela flew down by the brook where she preened her feathers. Hanover went off chasing mice, but Peter was tired. He flew to a truck loaded with hay, in a field near by. He settled down and went fast asleep.

Mrs. Ruffy Feathers heard the farmer and his helpers come down the road in another truck.

"Whoooo, whoooo, whoot!" she cried in alarm. Pamela and Hanover came quickly. That special call was the danger signal. But Peter didn't come.

"Perhaps he has gone home," Peter's mother said as she hurried Pamela and Hanover off to the oak grove. When they reached home, Peter was not there.

One of the men had driven the load of hay to the farmyard. Peter slept all the way. As they entered the yard, he woke up. Such noises he heard as the truck stopped in the barn! "Mooooo!" "Baaaaaaa!" "Hisssss!" "Peep, peep, peep!" "Cock-a-doodle doooo!" "Quack, quack, quack!" Peter was frightened half out of his wits!

He was so frightened that he could barely move, but he had to. A man climbed onto the truck and started to pitch the hay up into the mow. Peter flew up to a rafter. He wanted his mother, so he puckered up his bill and tried to "whoo," but he was so frightened that he had forgotten how!

He sat on the rafter and trembled while the barnyard noises kept coming up at him. He knew the only way he could get his mother was to "whoo." Then she would know where he was. So he flew to a fence post. A little lamb was standing near by.

"Please," Peter said, "could you help me call my mother? I'm lost and I must call her so she can come and take me home."

"Certainly," the little lamb responded. "Baaaa, baaaa, baaaa! That's the way I call my mother." A big sheep came hurrying over and nuzzled the little lamb.

Peter thanked the little lamb and turned away. He knew that wasn't the way to call *his* mother.

He flew to a corner of an old box. A kitten was washing her fur. "Please," Peter said, "could you help me call my mother? I'm lost and I do need her."

"Certainly," the little kitten said. "Mew, mew, mew! That's the way I call my mother." Sure enough, a big gray cat came over and licked the kitten's face.

But that wasn't the way Peter called his mother, so he flew to an old stump. Several baby chicks were scratching in the dirt near the stump. "Please," Peter said, "could you help me call my mother?"

"Of course," one baby chick said. "Peep, peep, peeeeep!" he cried in a high wavering voice and a big red hen came rushing over, clucking loudly. She fluttered her wings over the baby chicks and looked angrily at poor little Peter.

Peter couldn't remember how to "whoo" and it seemed no one could help him. Then he saw a little old woman on the porch. He flew to the railing. "Please," he began, "I'm lost and—

"What?" cried the old woman.

"Please," Peter shouted, "I'm lost and I want—"

"Louder!" the little old woman cried. "I'm just a mite deaf."

"I've lost my mother!" Peter yelled.

"Who? Whom did you say?" the woman shouted. "Who?"

Peter jumped for joy! "Whooo-oo! Whoooo!" he cried, just as loud as he could. "Whooooooo!"

His mother heard the "whoo" echoing across the meadow. When she flew to the farmhouse, she found Peter trying to thank the little old woman. Mrs. Ruffy Feathers tried to thank her too, but they were never sure whether she heard or understood.

Peter and his mother flew home, and Peter went to sleep. He slept a long time. After that, he never forgot his "whoo!" In fact, he practiced so much, and so loudly, that the Ruffy Feather family won first prize at the Holiday Whoo on Halloween.

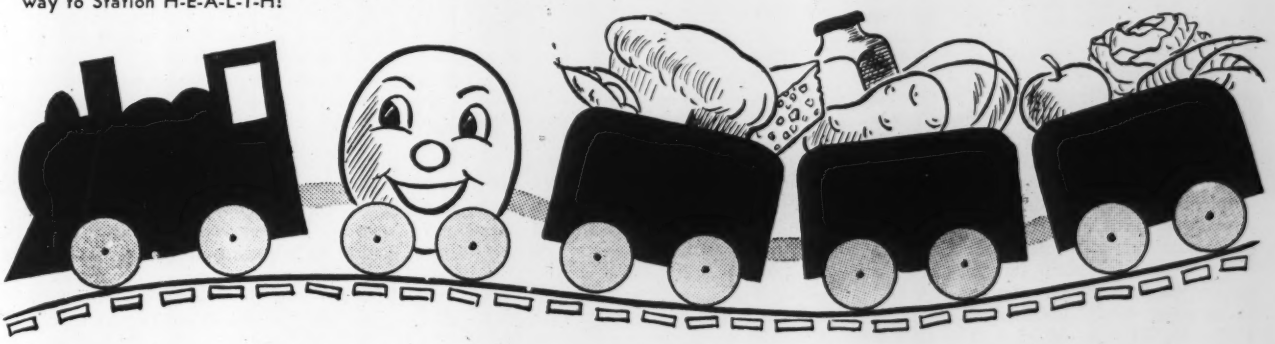
HEALTH TRAINS

Reethe Breternitz
Kindergarten Teacher, Earle School, Chicago, Illinois

INTEREST your children in the basic foods with a trip on the good-health train. You'll want to have a big one—maybe as long as the side of your room. The children can cut boxcars out of construction paper, using red for the meat car, yellow for butter and cheese, green for leafy vegetables, and so on.

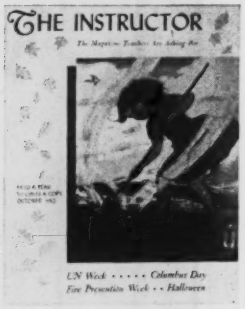
Discuss with the group why they eat various foods—milk to build strong bones and teeth; meat and cheese to build muscle and create energy; vegetables and fruit to supply the minerals for red blood and to help regulate the body engine. Fill the food train with pictures of the basic foods cut from magazines or painted by the pupils. Paste them on the boxcars and pile them up high! For additional projects, make trains from modeling clay or boxes and cartons.

Health is happiness and this is one way you can point the way to Station H-E-A-L-T-H!



Talking Over

---the Cover Picture



HARRIET GARRELS

Specialist in Art, Elementary Schools, Washington, D.C.

WHAT fun this little girl is having! Probably she is helping her daddy who is somewhere near by.

What is she putting on the fire? How will she subdue it if it burns too merrily? Notice the can near her.

Is the fire burning brightly or is it about to go out? Look at the dancing red and orange flames. How gay they are against the dark leaves, but no gayer than the girl's pretty red shoes! Where do you see some more bright red? Find other bright colors and name them.

Look at the broad swirling bands of smoke which frame the little miss. Though they form a bold rhythmic pattern, they do not overshadow her, because they are pale while she is painted with stronger darker colors. Notice, too, the dark outlines which make her show up so well.

Describe her appearance. Is she very much like the girls in your school or very different? Probably she is not an American child, for the artist has never lived or visited in the United States, but we would not know by looking at the picture.

Notice how the girl leans toward the fire. Lay a pencil on the picture so that it makes a line from her head down through the center of her body to the bottom of her skirt. It will show the direction in which she is leaning.

What kind of line is it? What dark line does the pencil cross so that it makes a perfect X? Skillful artists plan the composition or arrangement of shapes in their pictures so that they will balance as these lines do.

Does it seem as though Miss Dawson took a long time to plan and work over this picture, or does it look as though she drew and painted it quickly? Its freshness is appealing.

Because the child is stoking her bonfire on a hill near us she almost fills the sky and the picture. When you draw pictures, do you make nice big shapes which fill the paper?

In the background we catch a glimpse of a hilly shore and the sea. Notice the white gulls against a gray cloud, and the flying duck in one corner of the picture.

What a pleasant day it is to burn leaves! Tell all you can about the weather. What does the blue sky tell? What does the girl's clothing tell? How do you know that a breeze is blowing? This picture is full of motion. That is another reason why we like it.

The Artist

Muriel Dawson is an artist whom many of you would like for a friend because she is a lover of animals and the great outdoors.

Born in New Zealand of Scottish parents, little Muriel made drawings before she could walk. By the time she was five, she began getting out of bed early in the morning to paint the beautiful sunrise on Mount Cook.

She remembers picnics in the New Zealand bush. She liked to go off alone to draw all sorts of wild creatures and flowers, but was forbidden to go out of sight of a flag her father hung on a tree.

Muriel did not attend school as you do, but had a governess. When she was about sixteen, she started to art school. Afterward, for five or six years, she attended the Royal College of Art, Kensington, London. She won several scholarships, one in her last year being for European travel.

Miss Dawson lives in Scotland now with her many pets. At present she is making a book of drawings of natural history which will emphasize beauty rather than science.

---and New Records

ELVA S. DANIELS

Supervisor of Music, Public Schools, Swarthmore, Pennsylvania

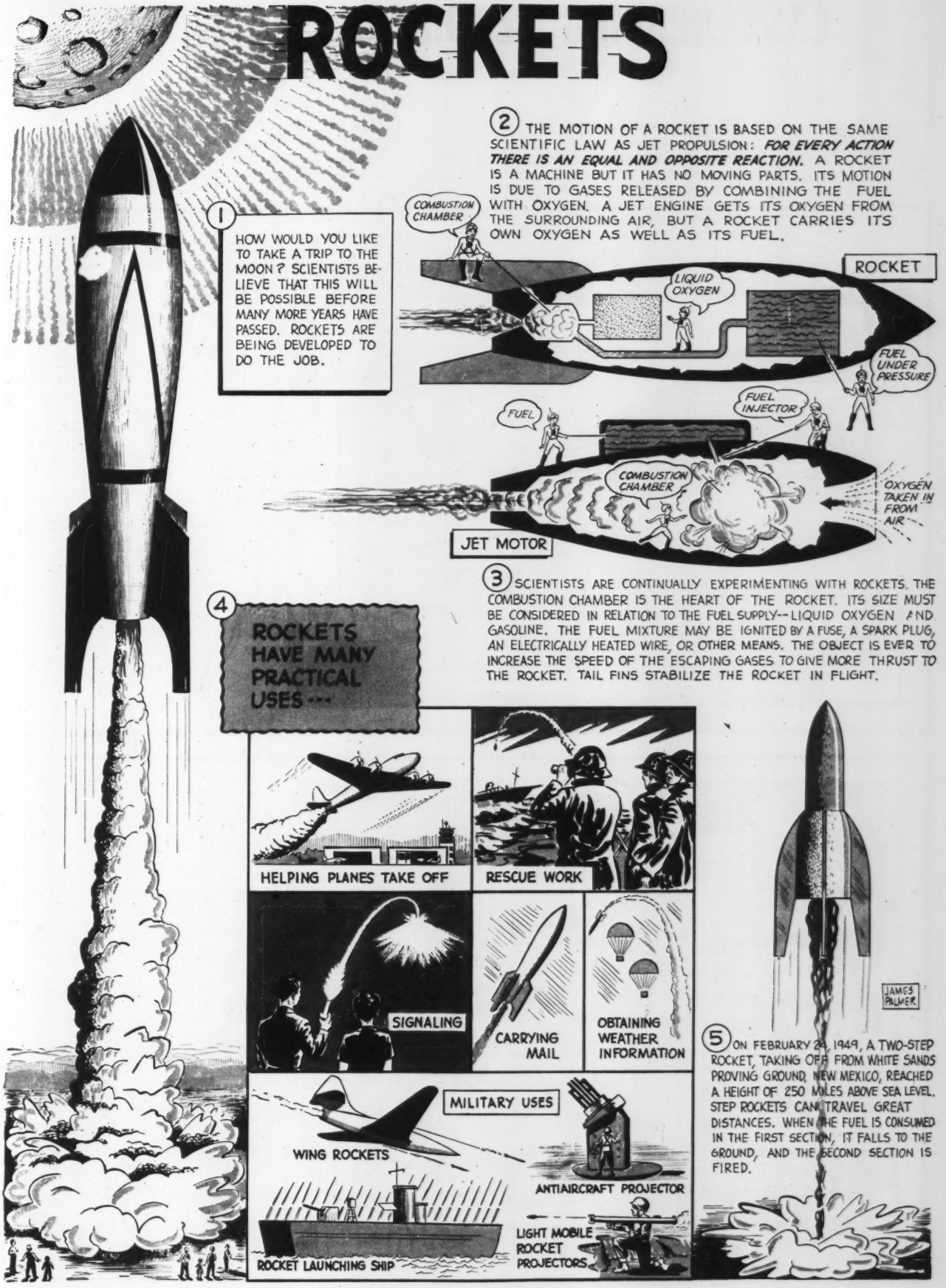
NOW that school is actually under way, the days should be filled with a variety of experiences. Those of you who teach kindergarten, first grade, or perhaps nursery school are having the precious task of introducing school life to the child. Sometimes it is difficult to find recordings that will be simple but meaty. Today's little folks need music that deals in a natural manner with things that interest them.

For a really excellent buy that will carry straight through the year, try the new album "Songs for Early Childhood" (Columbia MJV-141, 78 rpm, $4.55). The choice of songs from the Silver Burdett book (of the same name) is excellent. These thirty-one songs are grouped as follows: *Animal Friends, Our Friends Up High, Folk Songs, Singing Games, Transportation, Community Helpers, Finger Play,* and *Sleepy Songs.* You will be fascinated by the musical instruments used for sound effects, from the woodpecker's tap-tap to the busy trucks churning gravel. The instruments in this album lend local color also. Of course, there's a fiddle in "Hop Up, My Ladies" as well as a sweet potato in "Shanghai Chicken" and a camel bell from the East in "The Camel." There is a beautiful flute passage in "Little Wind" and the plaintive cry of the oboe in "Hey-Ho, Anybody Home?" Children will want to sing with the music, move with the music, play instruments with the music, or dance the singing games with the music. If you have a copy of the book, *Music for Early Childhood,* you will be pleased to know that each song in the album is keyed with its page number in the music book. No wasted time hunting for songs or providing your own piano accompaniments. The words are crystal-clear, and the entire album is topnotch.

Isn't it amazing how children love to hear their favorite songs and stories over and over? "Play it again," "Sing it again," or "Tell it again" are requests we cannot deny, yet sometimes our adult minds have reached the saturation point, almost to exasperation. Save your nerves and calm your feelings, for, if your children adore either *Three Billy Goats Gruff* or *The Ugly Duckling,* you can buy them on records (RCA Victor, WY-455, 45 rpm, $.85). These two old tales are aptly told by Paul Wing with sound effects and music by Norman Leyden. The ugly duckling manages to be pathetic and rather droll at the same time, for his voice sounds suspiciously like Mel Blanc's "puddy tat." Children will love hearing the billy goats trotting across the bridge, with a different tempo and volume allowed for each goat. One word of warning—better check your version of the story against the recorded one. If they agree—fine; if not—better prepare your class for any changes. They should be interested in hearing a different version and this might even lead to their making up their own story endings for other tales.

Here is something brand new in the story-telling line, "Folk Tales from Indonesia" (Folkways Records, *(Continued on page 80)*

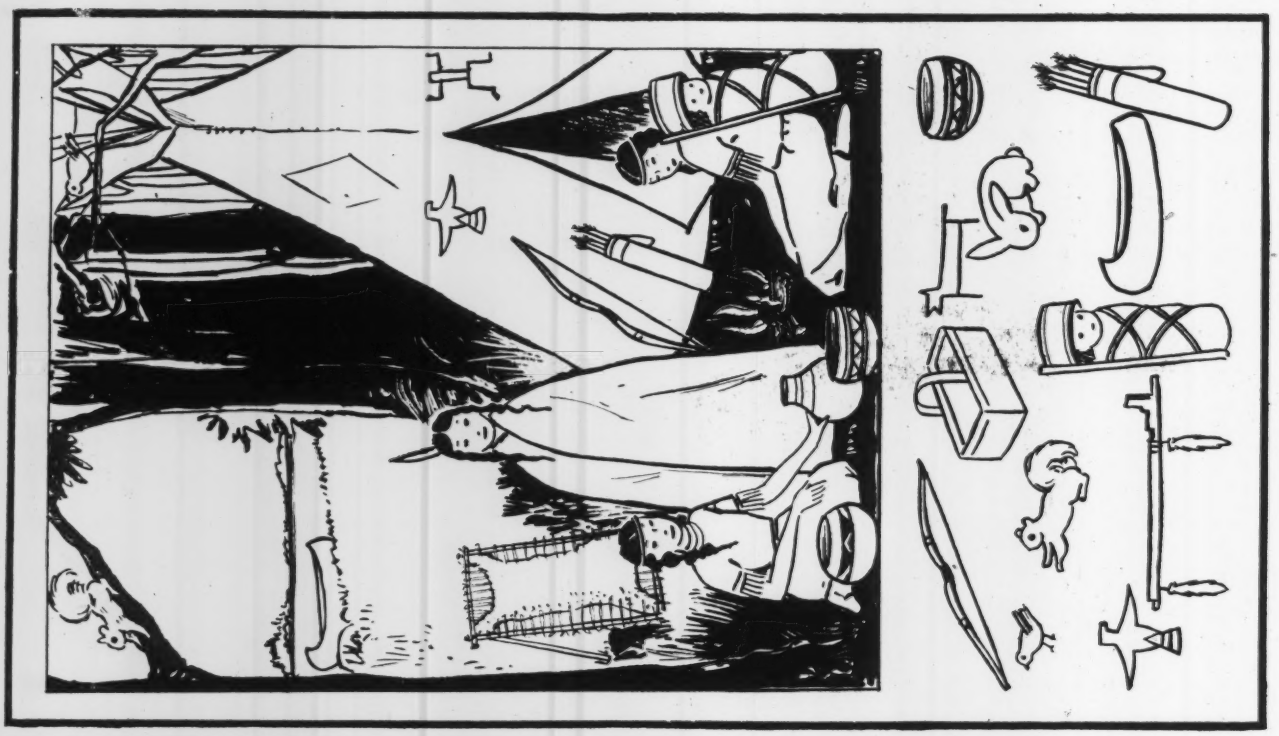
ROCKETS

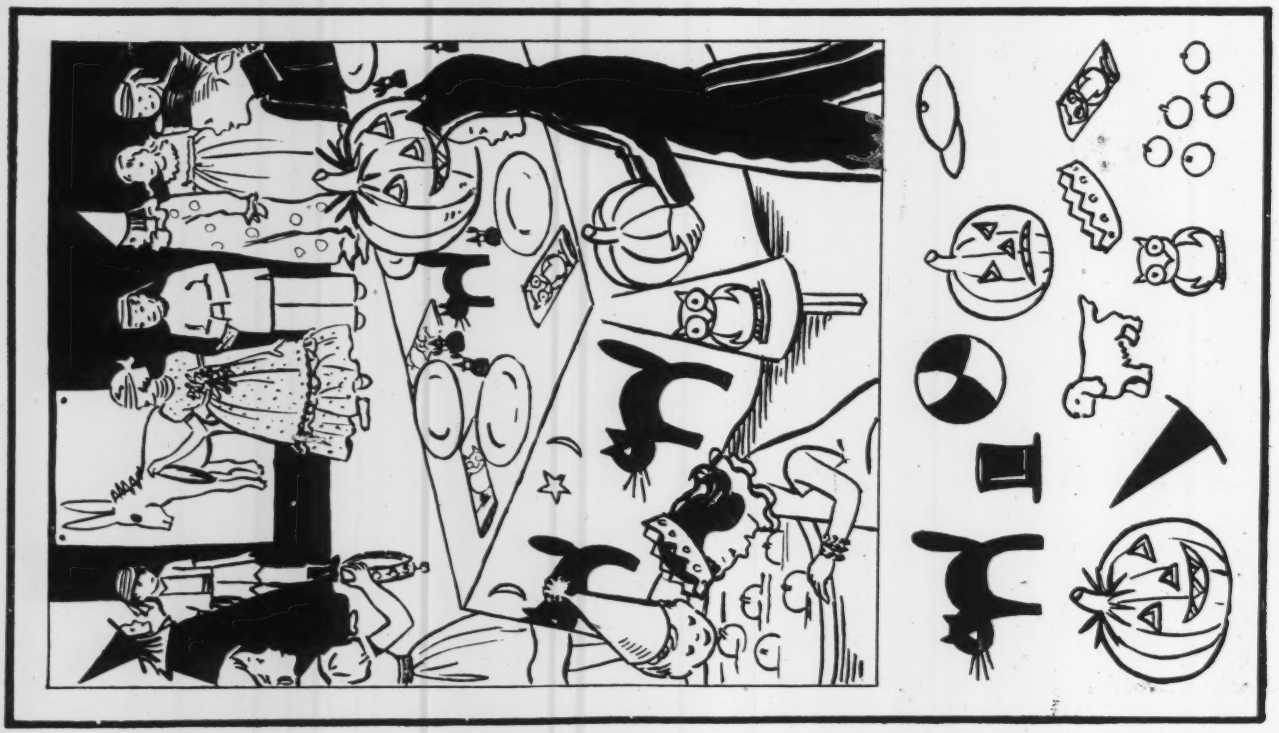

1
HOW WOULD YOU LIKE TO TAKE A TRIP TO THE MOON? SCIENTISTS BELIEVE THAT THIS WILL BE POSSIBLE BEFORE MANY MORE YEARS HAVE PASSED. ROCKETS ARE BEING DEVELOPED TO DO THE JOB.
2 THE MOTION OF A ROCKET IS BASED ON THE SAME SCIENTIFIC LAW AS JET PROPULSION: FOR EVERY ACTION THERE IS AN EQUAL AND OPPOSITE REACTION. A ROCKET IS A MACHINE BUT IT HAS NO MOVING PARTS. ITS MOTION IS DUE TO GASES RELEASED BY COMBINING THE FUEL WITH OXYGEN. A JET ENGINE GETS ITS OXYGEN FROM THE SURROUNDING AIR, BUT A ROCKET CARRIES ITS OWN OXYGEN AS WELL AS ITS FUEL.
COMBUSTION CHAMBER
ROCKET
LIQUID OXYGEN
FUEL UNDER PRESSURE
FUEL INJECTOR
FUEL
COMBUSTION CHAMBER
OXYGEN TAKEN IN FROM AIR
JET MOTOR
3 SCIENTISTS ARE CONTINUALLY EXPERIMENTING WITH ROCKETS. THE COMBUSTION CHAMBER IS THE HEART OF THE ROCKET. ITS SIZE MUST BE CONSIDERED IN RELATION TO THE FUEL SUPPLY--LIQUID OXYGEN AND GASOLINE. THE FUEL MIXTURE MAY BE IGNITED BY A FUSE, A SPARK PLUG, AN ELECTRICALLY HEATED WIRE, OR OTHER MEANS. THE OBJECT IS EVER TO INCREASE THE SPEED OF THE ESCAPING GASES TO GIVE MORE THRUST TO THE ROCKET. TAIL FINS STABILIZE THE ROCKET IN FLIGHT.
4 ROCKETS HAVE MANY PRACTICAL USES ---
HELPING PLANES TAKE OFF
RESCUE WORK
SIGNALING
CARRYING MAIL
OBTAINING WEATHER INFORMATION
MILITARY USES
WING ROCKETS
ANTIAIRCRAFT PROJECTOR
ROCKET LAUNCHING SHIP
LIGHT MOBILE ROCKET PROJECTORS
JAMES PALMER
5 ON FEBRUARY 24, 1949, A TWO-STEP ROCKET, TAKING OFF FROM WHITE SANDS PROVING GROUND, NEW MEXICO, REACHED A HEIGHT OF 250 MILES ABOVE SEA LEVEL. STEP ROCKETS CAN TRAVEL GREAT DISTANCES. WHEN THE FUEL IS CONSUMED IN THE FIRST SECTION, IT FALLS TO THE GROUND, AND THE SECOND SECTION IS FIRED.

EASY READING READINESS SEATWORK

Mary Scott

These seatwork pages will give children practice in object recognition. They must look at each object below the picture and then try to find the same object within the picture. When two objects are matched, a line is drawn between the two. Not all of the drawings at the bottom are included in the picture.





Kindergarten and Primary Stories

A Home for Mrs. Squirrel

MARGARET GOFF CLARK

"OH, BOY!" said Johnny. "I think she's going to stay!" He was watching from the living-room window of their upstairs apartment as Mrs. Squirrel ran up the trunk of the apple tree with a nut in her mouth. She turned her little gray head this way and that to see if anyone was looking. Then she whisked into a hole in the tree to hide the nut.

"Mother," said Johnny, "squirrels are real smart, aren't they? Mrs. Squirrel took leaves into that hole in the apple tree; now she's putting nuts into it. She wouldn't do that unless she wanted to stay, would she?"

"I think she will stay," said his mother. "Mrs. Squirrel knows winter's coming, so she's making sure she'll have a warm place to sleep and enough food to eat."

Johnny never had a pet because he had always lived upstairs in this house on Oak Street. Dogs and cats weren't allowed. That was why he had been so happy when Mrs. Squirrel moved into the apple tree beside the house. At least he could pretend she was his pet. It was even more wonderful because the hole in the tree was opposite the living-room window. Johnny could sit on the window seat and look right into Mrs. Squirrel's house.

Johnny leaned close to the windowpane and tried to see what Mrs. Squirrel was carrying. It was either an acorn from the oak tree in front or maybe a hickory nut from the tree in back of the house.

"This is a good place for a squirrel to live," thought Johnny as he started downstairs. He remembered how thin Mrs. Squirrel had been when she first came to live in the apple tree. Now she seemed almost round and her fur looked as if it had been brushed. Johnny hoped she would stay forever and ever.

When Johnny reached the porch he saw a truck stop in front of the house. A man got out and walked over to the big oak tree. He looked at it carefully and tapped the trunk. The stranger seemed satisfied, and started into the side yard. Then he noticed Johnny.

"It's all right, Sonny," he said. "I'm a tree surgeon. The man who owns this apartment house sent for me."

Johnny followed the man. "A tree surgeon? But I thought surgeons were doctors."

The man laughed. "I am a doctor—a tree doctor. Trees have things wrong with them just as people do. Oh, they don't get the measles or the mumps, but look at this apple tree, for instance." He pointed to the hole where Mrs. Squirrel had her home. "See that hole?" said the tree surgeon. "If that were left alone it would get bigger and bigger. Someday it would spoil the whole tree."

Johnny looked up. "You said that the hole would get worse if you let it alone. Are you going to do something to it?"

The man nodded cheerfully. "You bet I am. I'm going to fill that hole with cement. Maybe you can help me."

"Thank you just the same," said Johnny. "But couldn't you let that hole get bigger for just one more year?"

"I'd be a poor doctor if I found something wrong with a patient and didn't try to make him well, wouldn't I?"

Johnny nodded sadly.

"What's the matter, Sonny?" asked the man kindly.

"That hole is Mrs. Squirrel's house," said Johnny.

"Well, that's too bad," said the tree surgeon. "But don't worry about her. She'll find another place to live before winter."

"She was awfully thin when she came here," said Johnny. "She has that *(Continued on page 77)*

A Halloween Surprise

VIVIAN E. LAUBACH

RICHARD liked to play Cowboy and Indians, or any game in which he could run and shout. He was a noisy boy. But one October morning, when he sat down to breakfast, he was very quiet.

"Good morning, Richard," said his daddy. "How are you today?"

"I'm all right, Daddy."

"You're very quiet this morning," said his mother. "Don't you feel well?"

"I feel all right," said Richard —"but"—

"But what?" asked Daddy.

"I think I broke a tooth."

Daddy looked at Richard's teeth. He didn't *see* any broken ones. He felt Richard's teeth. He didn't *feel* any broken ones. Suddenly he smiled. "You mean this one that wiggles?" he asked.

"Yes," said Richard. "I think I broke it when I fell yesterday."

Daddy put his arm around his son's shoulders. "That tooth isn't broken," he said. "It's just loose."

"Can you tighten it up again?" Richard asked.

Daddy smiled. "No," he said. "There is no way to tighten a loose tooth. It has to come out."

"But I don't want it to come out," said Richard.

"Well, it isn't quite as bad as you think," said Daddy. "Your tooth is loose because there is a new one underneath ready to come in. It's pushing to get out."

"Will the dentist have to pull it?" asked Richard.

"Perhaps," said Daddy. "When I was a little boy, we tied a string to a loose tooth and tied the other end to a doorknob. Then we waited for someone to open the door and pull out the tooth."

After breakfast, Richard went outdoors to play. He kept thinking about his tooth. He remembered Daddy's joke about tying a string to it.

"Maybe I could do that," he thought. "I'll try it with the doorknob." So he went into the house.

He found a clean piece of string in the table drawer. He tied one end around the loose tooth and the other end to the doorknob on the outside of the back door. Then he knocked.

His mother came. She opened the door and saw her son standing outside with his eyes closed.

"Richard, what's the matter?" she asked.

He opened his eyes. The string was still tied to his loose tooth and the other end was still tied to the doorknob! He had chosen a door that opened the wrong way!

"Never mind, Richard," said Mother after they had had a good laugh. "Your pumpkin just came with the groceries. Would you like to make a jack-o'-lantern now?"

"Yes," said Richard.

The kitchen was a very busy place for the next hour. When the jack-o'-lantern was finished, Richard looked very happy, and so did the jack-o'-lantern!

"How about some toast and cocoa?" asked Mother.

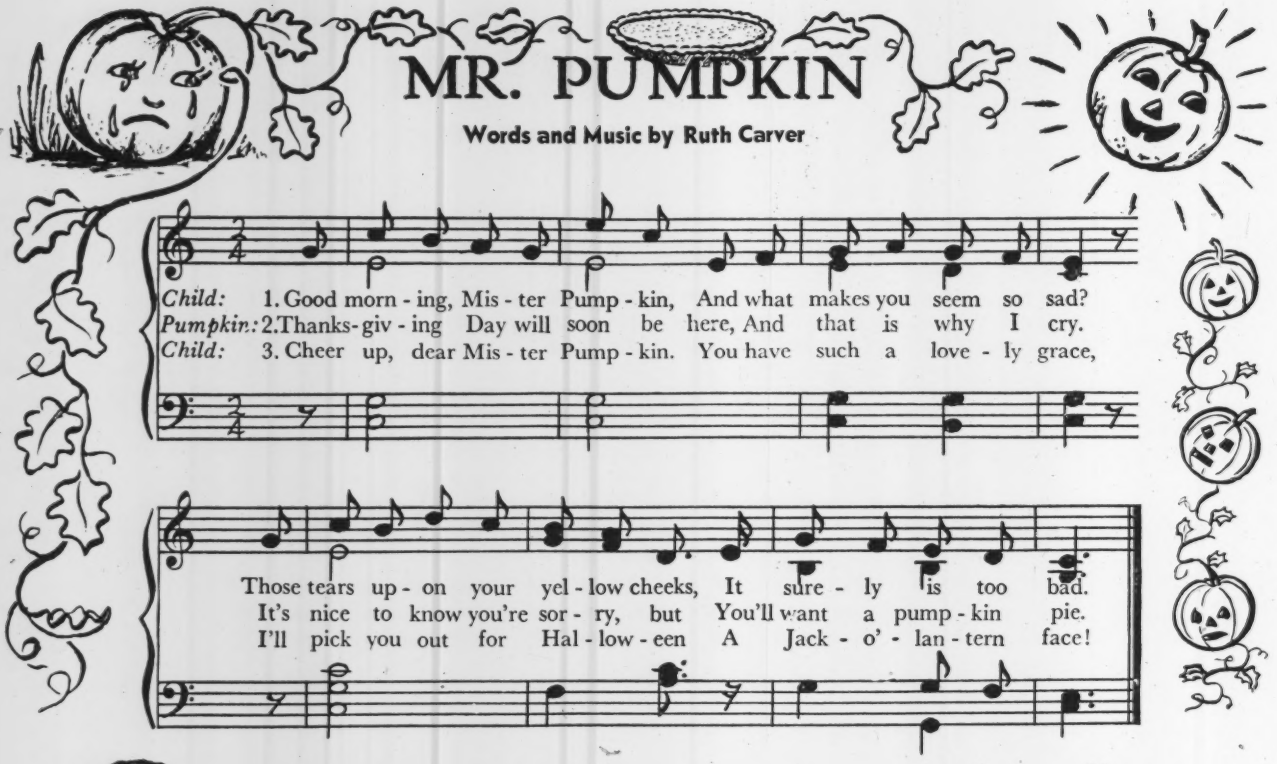
"M-m-m! Yes!" said Richard.

The cocoa was hot and sweet, and the toast was dry and crisp. Richard took his first bite of toast and he heard a tiny, clinking sound. On his plate was the loose tooth!

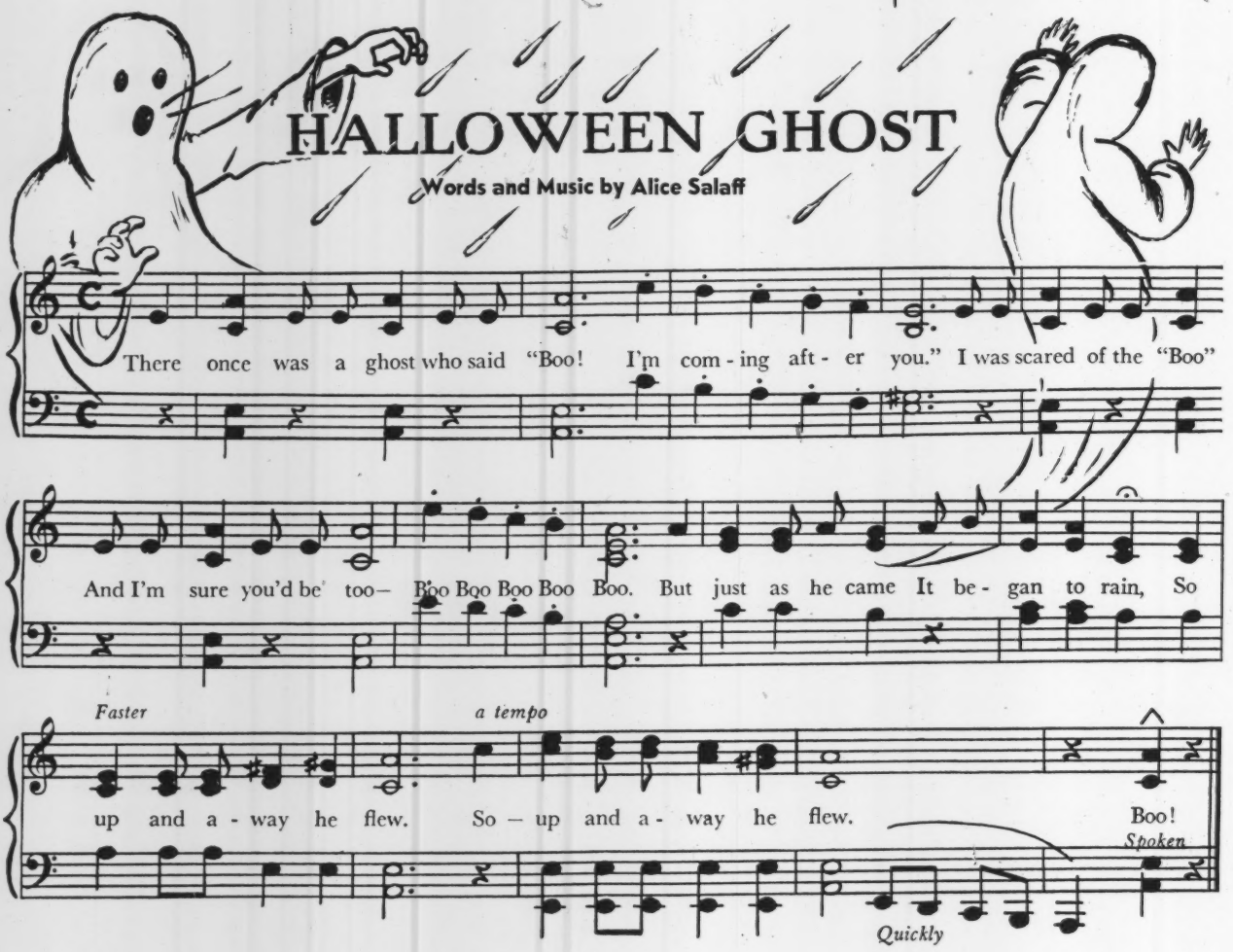
That night, when Daddy came home, he found *two* surprises! On the front steps stood a jack-o'-lantern with a grin like this.

Beside it stood Richard with a grin like this!

MR. PUMPKIN

Words and Music by Ruth Carver

Child: 1. Good morn - ing, Mis - ter Pump - kin, And what makes you seem so sad?
Pumpkin: 2. Thanks - giv - ing Day will soon be here, And that is why I cry.
Child: 3. Cheer up, dear Mis - ter Pump - kin. You have such a love - ly grace,
Those tears up - on your yel - low cheeks, It sure - ly is too bad.
It's nice to know you're sor - ry, but You'll want a pump - kin pie.
I'll pick you out for Hal - low - een A Jack - o' - lan - tern face!

HALLOWEEN GHOST

Words and Music by Alice Salaff

There once was a ghost who said "Boo! I'm com - ing aft - er you." I was scared of the "Boo"
And I'm sure you'd be too— Boo Boo Boo Boo Boo. But just as he came It be - gan to rain, So
Faster
a tempo
up and a - way he flew. So — up and a - way he flew. Boo!
Spoken
Quickly

DOUGHNUT PARADE

VIVIAN L. THOMPSON

MR. TODD owned the Tasty Doughnut Shop on Shady Lane. He made the best doughnuts in the town of Blue River.

Mr. Todd had many friends—big friends and little friends. His best little friend was Timothy Timpkins.

One sunny day, when Timothy passed the Tasty Doughnut Shop on his way to school, he called, "Good morning, Mr. Todd. Can we go fishing this afternoon?"

"Good morning, Timothy," said Mr. Todd. "Yes, if I get my doughnut orders delivered."

"Fine!" said Timothy. "I'll see you this afternoon."

After Timothy left, Mr. Todd put on his clean white apron and his tall white cap. He washed his hands and dried them on a clean white towel. Then he got out his big yellow bowl and his big wooden spoon. He got out all the good things that went into his tasty doughnuts—shortening and sugar, eggs and milk, flour and salt, baking powder and nutmeg.

When the dough was mixed, Mr. Todd rolled it out on a big board with his red-handled rolling pin. Then he took his bright tin doughnut cutter and cut out the doughnuts. He dropped them into a big kettle of hot fat. They sputtered and bubbled and turned a crisp brown. Then Mr. Todd lifted them out carefully with a long-handled fork and set them on trays to cool.

While they were cooling, he took down three smaller mixing bowls. In the green bowl, he mixed chocolate frosting. In the yellow bowl he mixed maple frosting. In the blue bowl he mixed coconut frosting. Then he got out his two shiny tin shakers. In one he put powdered sugar; in the other he put cinnamon and sugar.

Soon the sparkling windows of the Tasty Doughnut Shop were filled with trays of fresh doughnuts—some with chocolate frosting, some with maple frosting, some with coconut frosting, some with powdered sugar, some with cinnamon and sugar.

From nine o'clock until three o'clock, the door of the Tasty Doughnut Shop swung open and shut. People came in and out. They bought doughnuts for breakfast, doughnuts for lunch, doughnuts for dinner, doughnuts for parties, doughnuts for picnics, and doughnuts for presents.

At three o'clock, Mr. Todd closed the door of his Tasty Doughnut Shop. He loaded fifteen boxes of doughnuts into his rickety old car. Then he started off to deliver them to customers who had telephoned their orders.

He had delivered five boxes of doughnuts when suddenly, his rickety old car choked . . . . and sputtered . . . . and stopped. He tried and tried to start it again but it just would not start!

"Oh, dear!" said Mr. Todd. "How can I deliver the rest of my doughnuts? I promised them for four-thirty. I can't walk all the way with ten boxes by four-thirty! What shall I do?" He sat down on the running board of his rickety old car and tried to think.

Jennifer Jensen saw Mr. Todd sitting there. She rode on her blue tricycle. "Hello, Mr. Todd," she said. "What's the matter with your car?"

"I don't know," said Mr. Todd, sadly. "It just won't run!"

"Maybe it has a flat tire," said Jennifer.

"No," said Mr. Todd, "it hasn't a flat tire. I looked at all of them the first thing."

"Maybe we can push it," said Jennifer.

"I don't think it will work," said Mr. Todd, "but let's try."

Jennifer stood in back of the left rear fender. Mr. Todd stood in back of the right rear fender.

"Both together now—push!" said Mr. Todd.

They pushed . . . . and rested and PUSHED . . . . and rested. But the old car would not budge.

"Oh, dear!" said Mr. Todd. "What shall I do? It's twenty-five minutes to four! I'll never get my ten boxes of doughnuts delivered by four-thirty!"

"I'll go and find help," said Jennifer. *(Continued on page 76)*

Judy's Problem

RITA PUTTCAMP

TATTLETALE! Tattletale! Judy Farr's a tattletale!" Sue Mary chanted so that Judy could hear. It was after school on the day when Judy told Miss Brown about Sue Mary and other girls who had thrown their candy papers on the school grounds.

After she had crossed the highway, Judy ran until she was home. She cried and cried when she told her mother.

"Miss Brown doesn't think you are a tattletale, darling," Mother said. "She knows that you notice things children do because you watch Ralphie and Vicky and Betty for me after school."

"It isn't Miss Brown I care about," Judy sobbed. "The girls don't like me."

"Well, darling," said Mother, "just don't tell Miss Brown on the girls in your room any more. That's the best way."

So, whenever Judy saw the girls doing something, she remembered "Tattletale!" and she didn't tell. And the little girls liked her and played with her.

Then, one day at recess, Judy was "it" and hiding her eyes against the tree near the gate, when she heard a car stop and a man call, "Little girl."

Judy didn't peek until after she had yelled, "ONE HUNDRED!" Then she *saw* the car. A man was talking to Sue Mary Landis and seemed to be pulling her into his car. Sue Mary drew away at first, but suddenly she was in the car. The door closed with a bang and the car started away.

"Wouldn't it be terrible if that man was kidnapping Sue Mary?" Judy thought. "But that wouldn't happen in daylight!"

Even so, something made her look after the car. The bright yellow license plate seemed to call back to her: J-for-Judy 6543. Then Judy looked for the hiders.

Sue Mary didn't come in from recess. Miss Brown asked where she was but nobody answered.

"I'm the only one who knows," Judy thought. "Maybe I should tell Miss Brown."

"Tattletale! Tattletale" something inside Judy whispered. "They won't be your friends any more if you get Sue Mary into trouble. They won't play with you any more."

"But Sue Mary might be in danger," Judy argued.

"Tattletale! Tattletale! Judy Farr's a tattletale!"

"I don't care if I am," Judy decided at last. "I know I'll have to tell Miss Brown." Her heart was beating hard when she went to Miss Brown's desk.

"Miss Brown, Sue Mary went away at recess," Judy said. (Sally Roberts was listening. She would tell the other girls that Judy had tattled on Sue Mary.) "A man in a car stopped and called her. I think he pulled her into the car."

"Could it have been Sue Mary's daddy?" Sally interrupted.

"I don't know," Judy said. "I never saw him."

"Sue Mary's daddy is dead," Miss Brown explained. Then she said, "Jimmie, ask Mr. Harmon to come right away."

Mr. Harmon, the principal, came and Miss Brown went into the hall. Then she stuck her head in the doorway and called, "Judy! Come here, please!"

Judy's tummy was jumping when she got to the hall.

"Judy," Mr. Harmon said seriously, "do you think everything was all right when Sue Mary got in that car?"

"No, sir," Judy said.

"Her intuition probably is sound," Miss Brown said. "She watches her younger brother and two sisters for her mother after school. I'd suggest that you call Mrs. Landis and ask if Sue Mary is at home."

"Yes," he replied. "We thank you, Judy." *(Continued on page 68)*

Waltzing Matilda

Edited and Arranged by
Elva S. Daniels

1. Once a jol - ly swag - man camped by a bill - a - bong, Un - der the shade of a cool-i-bah tree, And he
2. Down came a jum - buck to drink at the bill - a - bong, Up jumped the swag-man, "A - ha," said he, And he
3. Up rode the squat - ter mount-ed on his thor-ough-bred, Up rode the troop - ers, one, two, three. They said,
4. Up jumped the swag-man, and plunged in - to the bill - a - bong; "You'll nev - er catch me a - live," said he, And his

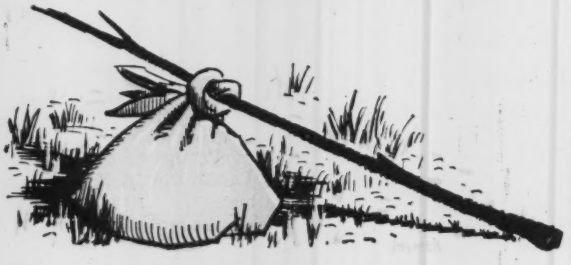
sang as he watched and wait - ed till his bil - ly boiled "You'll come a - waltz - ing, Ma - til - da, with me."
sang as he tucked that jum-buck in his tuck - er - bag, "You'll come a - waltz - ing, Ma - til - da, with me."
"Where's that jol - ly jum - buck you've got in your tuck - er - bag? You'll come a - waltz - ing, Ma - til - da, with me."
ghost may be heard as you pass by that bill - a - bong, "You'll come a - waltz - ing, Ma - til - da, with me."

Refrain

Waltz - ing Ma - til - da, Waltz - ing Ma - til - da, "You'll come a - waltz - ing, Ma - til - da, with me,"

And he
And he
They said,
And his

sang as he watched and wait - ed till his bil - ly boiled, "You'll
sang as he tucked that jum-buck in his tuck - er - bag, "You'll
"Where's that jol - ly jum - buck you've got in your tuck - er - bag? You'll come a - waltz - ing, Ma - til - da, with me."
ghost may be heard as you pass by that bill - a - bong, "You'll



Many American soldiers, stationed in Australia during World War II, were introduced to "Waltzing Matilda," a nineteenth-century Australian folk song. Australian troops, as well as the American troops there, adopted it as their marching song. The song originated in the arid interior section of the country, known as the Australian bush. Symbolizing a struggle for independence, it has almost become the national anthem of Australia.

This explanatory list gives a key to the unfamiliar terms.

Swagman—A hobo.

Billabong—Water hole in a dried-up river bed.

Waltzing Matilda—Bundle carried on a stick so it swings from side to side as the swagman walks.

Jumbuck—A lamb.

Tuckerbag—Knapsack.

Billy—Small kettle.

Squatter—Wealthy landowner.

CHEE GOES TO THE FAIR

Grace Barker Wilson

ALL was excitement at the hogan of Manygoats, for preparations were being made to go to the Fair at Shiprock.

Shiprock is sixty miles away, and that is a two-day journey for a Navajo team and wagon. Once a year, the Indians go there by the thousands to display their handwork, and to take part in sports, sand painting, and the Yei-be-chai dances.

Chee had gone once before, but that time he was too small to remember much. Now, he was eight, and his black eyes shone with happiness just thinking of the big event.

He watched proudly as his mother rolled up her finest blankets to take and enter in the contest at the Fair. His father collected the best of his silver and turquoise for his part in the display. Perhaps his parents would win one of the prizes.

Mutton and beans were prepared to be taken along for food. They would buy bread and a few extras when they reached Shiprock. Straw and blankets were piled into the back of the wagon.

His mother put on her new full long skirt of bright blue velvet, and the tight-fitting red waist, elaborately trimmed with silver conchas studded with turquoise.

At last, everything was ready for the long drive to Shiprock. The mother and the two youngest children sat on the straw and blankets in the back of the wagon, while Chee and his older brother rode in the seat with his father.

The first day's trip was over rough, ungraded roads, and the travel was very slow, but Chee enjoyed every bit of it. He saw desert lizards dart quickly away as they were disturbed by the travelers. An occasional rattlesnake slid across the road and frightened the horses. In the distance a coyote looked at them with lifted head, and then faded out of sight among the sagebrush. Sometimes, when the road was not too bad, his father would let Chee hold the reins and drive the team for a little while.

As they traveled, they met more and more Indians bound for the Fair. By the first night they had reached the highway from Gallup to Shiprock. There they made camp with the other groups that had joined them.

By sunrise the next morning they were on their way again. It was easier traveling now. The roads were oiled, and the only care was to stay out of the way of passing cars. Before night they had reached the campground at Shiprock. Already, thousands of Indians had assembled there. They found a satisfactory place for their team and wagon not far from the big ceremonial hogan.

Then they took their blankets and silver and turquoise to the great display room where each article was exhibited to good advantage. Chee watched everything with wide, interested eyes, and carefully guarded the unusual luxury of a candy bar and bottle of pop.

That night the family retired early in order to be ready for the big events of the following day. Chee was so excited that he could scarcely sleep. Next morning, he was awake long before it was time to get up. He sat up and looked over the vast encampment of Navajos. He had not known there were so many Indians in the world. He had never before seen more than a hundred at one time at their local sings and dances. Chee was just a little frightened by the great number of people.

After a brief breakfast he went with his family to the display room. Many white people from near-by towns were there mingling with the Indians. Chee had seen few white people except the trader's family, so he peered shyly at them from the protecting folds of his mother's wide skirt.

When the judging of the exhibits was completed, his family proudly displayed one blue and several red ribbons. These they would exchange for either cash or merchandise at one of their local trading posts.

In the afternoon everyone went to the great sport field for the rodeo. Chee was not too interested in that. He stood watching from their wagon for a while, and then slipped away to the big ceremonial hogan where the Medicine Men and their helpers were making a sand painting. Chee entered unnoticed, and crept close to the Medicine Men.

These old, wrinkled men sat cross-legged on the ground, and chanted weird tunes, accompanying themselves by rhythmic beating on tom-toms. In the middle of the hogan was a bed of fine, white sand smoothed into perfect levelness. On this background, men were rapidly making a picture by dropping grains of finely powdered, colored sand from their fingers. Not one grain of sand ever fell in the wrong place. As the picture grew, Chee recognized the Whirling Log symbol, a part of the Navajo legend of their creation. He hoped that some day he could study with the Medicine Men so that he, too, might help with a sand painting, and take part in this great ceremonial.

Swiftly and accurately, the men worked *(Continued on page 68)*

STORIES FOR MIDDLE GRADES

MANUEL TORRES gave a hitch to his ragged trousers held up by a length of rope and hurried through the dusk toward the corner, his feelings a mixture of fear and expectancy. Manuel was not quite sure what it was all about, but it sounded like fun. Larry had asked him to go out on a "Trick or Treat" tour of the neighborhood after supper, and had told him to wear a costume. Manuel had been late delivering his papers, and it was past time to meet Larry and the others. Perhaps they wouldn't wait for him!

Then he heard a voice shouting, "Hurry up, slowpoke!" which he recognized as Larry's. They had waited! Of all the boys Manuel had met since he came to Springdale from Ensenada, Larry was the one he wanted most to have for a friend. Larry had been nice to him from the very first when he could not speak much English. Larry was the best ball player in school. Larry loaned his play equipment, even his shiny bicycle, cheerfully. Larry had everything! He was a friend worth having.

"Coming!" Manuel shouted, and broke into a run. At the corner he scarcely recognized his classmates. Here was a skeleton with skull and crossbones painted on a black costume that glowed in the dark. There was a witch wearing a horrid rubber mask, an old Indian chief, and Little Red Ridinghood. Manuel suddenly felt ashamed of his tramp's costume made out of things that the woman next door had given him.

"You look swell!" said Little Red Ridinghood. Manuel recognized the voice as Janey's.

"Oh, I just made it out of some old theengs," Manuel said modestly; then he changed the last word quickly to "things." He was trying hard to remember to pronounce words properly and not to accent the last word in a sentence so that it sounded sing-songy. So often he had to think of what he wanted to say in Spanish before he could say it in English.

"Well, let's go," the witch, who was really Sally Sellers, suggested. "If we don't ring doorbells, we don't get treats."

"But if we don't get treats, then we can *(Continued on page 75)*

TRICK OR TREAT

Katherine B. Peavy

Speaking of Apparitions

MARION WALDEN

"You certainly wear that sheet well, Miss Jones," Molly said.

"Thanks, Miss Turner. That pillow slip over your face is becoming to you, too."

Molly Turner and Enid Jones giggled as they walked around the bedroom in ghostly costumes.

Both girls had been thrilled at being invited for a week end at Gwen Sutherland's summer home on the island. They had come intending to help Gwen and Betty harvest the grape crop, but there were not enough ripe grapes to pick. Although they were disturbed about this, the disappointment and anxiety about grapes really didn't spoil the good time too much.

The Sutherlands' old house was big and weather-bleached, facing the beach to the south, and rambling in all directions from the great central room with its huge fireplace. It was a perfect setting for a spook stunt.

"Won't Gwen be surprised?" Enid bubbled on. "I think Betty is in on it, too. I'll bet this is a gag they pull on everybody who hasn't been here before, telling people the room is haunted, and daring them to sleep here."

"I thought that, too. Betty has been here before, and she smiled when Gwen started the ghost story. Just the same, I'm kind of jittery. How do you think the 'ghosts' really get in here?" Molly speculated.

"I've got that figured out, too," Enid declared. "Gwen said they come out of the closet. She gave me the old build-up about a secret passage, back here behind this end."

Molly followed her into the closet. "But look at the other end," Enid went on. "There's a closet for the south room next to it, and the partition is only a thin piece of plywood. I bet it's just fastened in with those buttons they use on screens, and the girls plan to take it out and come in through our closet. Well, we'll be ready for 'em!"

"Just the same," Molly said nervously, "there might be something to it besides a joke. That old Mr. Hancy who lives in the shack down the beach also said the north room was haunted."

"Baloney!" Enid scoffed.

"It was a very interesting story," Molly insisted. "He said that years ago a woman who lived here went up into the woods to pick blackberries and never came back. The ghost of her husband and sometimes their child—no, I guess it was Gwen who told about the child—anyway, they come up here and look toward the woods for her."

"Betty will be the child," Enid predicted. "She's small. It's probably the only excitement old Mr. Hancy has, making up spooky stories. He's so deaf he can't hear anyone else talk, so he spins yarns. Let's lie down and wait, but don't go to sleep. Let's poke each other once in a while."

Molly didn't think she could possibly sleep, anyway. She listened for every creak and rustle.

Pale moonlight came through the double north window. On this side of the house there was a wide yard bounded by a high hedge of holly, and beyond were Professor Sutherland's fine orchard and garden, and Gwen's grapes.

Gwen had pledged the money that her grapes would bring to their club project, a bed at the Children's Hospital. Molly and Enid felt sorry that they couldn't help pick the grapes. Other girls in the club had helped Gwen at the seasons for pruning and cultivating, and they all felt it was their own special enterprise.

For some reason Gwen's parents had seemed worried about the grapes. "There should be more of them ripening," stated Mrs. Sutherland. "Last week when we were here there seemed to be plenty nearly ready. I think something's getting them. Old Mr. Hancy says it's deer, and we do see a few tracks, but I don't see how deer could pick them so neatly."

Molly felt disturbed. What if Gwen didn't get any grapes? The group was counting on the money. They had promised it, and there was no other way for them to raise such a large sum.

"Maybe it's the ghosts," Gwen had suggested lightly. "The north-room ghost gets hungry around midnight, slips out to the garden, picks himself a snack, and goes back to the room to eat it."

"He's a well-nourished ghost, I'd say," said the Professor. "I only hope he doesn't get after the grapes tonight. There might be a few ready for picking tomorrow."

Quite a discussion on ghosts was started, especially the house's own ghost, and stories of other guests who had dared to sleep in the north room but had always been frightened out before morning by weird sights and sounds. Enid could never resist a dare, and had volunteered for herself and Molly to risk the terrors of that room. *(Continued on page 72)*

UPPER-GRADE STORIES

The Copycat

VA DONNA JEAN HUGHES

DEAN ADAMS finished the last problem of the test and turned back to the tricky third one. As he read it over his pencil slipped to the floor. He reached for it and settling back in his seat he saw Harlan Kermit copying his test paper.

Harlan flushed red and grinned foolishly as Dean stared at him.

Dean felt a dull anger swell in his throat and he wanted to say something to Harlan right there. This was the third time he'd caught Harlan doing that since Miss Baker changed the seating arrangement. He glanced at Miss Baker. She was busy correcting papers and never noticed Harlan's cheating. Well, he wasn't going to be a tattletale. But he wasn't going to let it pass either.

He shielded his paper with his left hand and studied the third problem. He soon found an error and corrected it. Then he folded his paper and wrote his name on the outside of it.

Just then the bell rang for the end of the period. Dean followed Harlan out into the hall and grabbed his arm. "What's the idea, Harlan?"

"Aw, it didn't hurt you any, did it?" Harlan snapped angrily and, jerking his arm away, he hurried down the hall.

Dean had five minutes before the next class and he decided to get a drink. The hall around the faucet was crowded and as he waited for his turn he heard some boys talking.

"Don't forget, Jack, the Roughing It Club meets at my house tonight," Mike Peterson was saying. "Be sure to bring that boat catalogue. And if you see Tim, tell him to bring the map of the woods on the cove."

Dean got his drink and wondered about the club as he went to his next class. It sounded like fun.

After school Dean walked home with his chums Don and Red. "Have you heard about that new club?" he asked them.

"Sure," Red grinned. "And I might join. Harlan is going to see about it."

"Harlan!" Dean repeated.

"Sure. He's one of the members. He helped make up the club."

"How do you go about joining it?" Don asked.

"One of the members has to invite you. Then the whole club votes you in, that's all."

"That's all," Dean thought. "That's all!" After he had caught Harlan and made a fuss as he did there wouldn't be any chance that Harlan would invite him to join. And even if he were invited by Red or someone else later on, Harlan wouldn't vote for him. But it was hard to forget the club.

After supper Dean got his history book and studied his lesson. The class was studying the American Revolution now and there were a lot of dates and names to remember. But he couldn't get the point of it and finally shut the *(Continued on page 81)*

POEMS *for this month*

HOUSE CLEANING

Marion L. Miller

Old Mother Earth cleans house
in early autumn—
Turns up her chocolate soil
for winter wheat,
Aligns her corn in shocks, dusts
off her highways,
Leaves her pastures neat.

She throws away old withered
leaves and flowers,
Then sweeps the corners
with a gusty broom,
And when she's finished, puts
white winter covers
On her living room.

WHICH?

Joyce L. Briseley

Whenever I'm walking in the wood
I'm never certain whether I should
Shuffle along where the dead leaves
fall
Or walk as if I'm not there at all.

It's nice to rustle as hard as you can,
But I can't decide if it's nicer than
Creeping along, while the woodbirds
call,
Pretending you are not there at all!

SALLY CENTIPEDE

Helen Cowles Lecron

A very careless child indeed
Is little Sally Centipede—
On this her friends are all agreed
When they have heard the news!
Her actions make her father sigh,
And make her mother almost cry,
While Grandma murmurs, "Fie, oh, fie!"
For Sally scuffs her shoes!

The family is large, I've heard,
And Sally's father, I've inferred,
Is far from wealthy, yet—my word!
This foolish little dunce
Just scuffs and scuffs each fifty pair
That Father brings her home to wear!
They all look horrid, I declare,
When she has worn them once!

If you, my dear, had all the feet
That Sally has, and I should meet
You walking down this busy street,
I'm very sure indeed
That all your hundred shoes would shine
Like mirrors, and would look as fine
And new and bright and smooth as mine!
(Not like Sal Centipede!)

CHRISTOPHER COLUMBUS—PIONEER

Florence Eakman

If Christopher Columbus were
Adventuring today,
I think he'd go exploring in
A different kind of way.

He'd use a streamlined rocket plane
And shoot off to the stars
To find out just what kind of folks
Live 'way up there on Mars.

But Christopher Columbus lived
In 1492;
He used his courage as a helm
To make his dreams come true.

Now someone else must pioneer.
Who knows who it may be?
A French boy or a Scot perhaps.
It even might be me!

HALLOWEEN

Dorothy E. Bullenkamp

Witches, witches, everywhere,
On the housetops, in the air—
Riding high on bits of wood,
Or wisps of hay as witches should.
Now see the big black cats appear,
With loud "Miaows" for all to hear.
The "Who-oo-oo" of the weird old owl,
Starts him on his nightly prowl.
Atop the fencepost, in the night,
The jack-o'-lantern sheds his light.
All these are signs that say to you:
"It's Halloween— Boo! Boo!! Boo!!!

WHEN FROSTY WINDS BLOW

Ida Tyson Wagner

When frosty winds blow and maples turn red,
Old woolly bear yawns, "It's time for bed,"
And curls himself up in a warm hollow log
For a long winter's nap in the woods or the bog.

Mr. Frog blinks his eyes, then goes hippity-hopping
Away to the pond without ever stopping,
In wrinkled pajamas of green, he creeps
Beneath a mud blanket, and sleeps and sleeps.

How glad I am the brown furry rabbits
Have never acquired such strange sleeping habits!
Instead, they frisk and play in the snow
And twinkle their noses when frosty winds blow.

Permission to reprint these poems has been obtained from the following: the author, for "(Fall) House Cleaning"; the authors and *Christian Science Monitor*, for "Which?" and "When Frosty Winds Blow"; the author, for "Christopher Columbus—Pioneer"; the author, for "Halloween"; the author, for "Fall" from *The Coffee-Pot Face;* the author and *Child Life*, for "The Gray Goose Calls," copyright 1951; the author, for "Halloween Creatures." "Sally Centipede" was originally published in *Child Life* and later reprinted in *The Golden Flute.*

FALL

Aileen L. Fisher

The last of October
We lock the garden gate.
(The flowers have all withered
That used to stand straight.)

The last of October
We put the swings away
And the porch looks deserted
Where we liked to play.

The last of October
The birds have all flown,
The screens are in the attic,
The sandpile's alone:

Everything is put away
Before it starts to snow—
I wonder if the ladybugs
Have any place to go!

GRAY GOOSE CALLS

Florence Eakman

Hurry! Hurry! Hurry!
Honked the old gray goose in autumn
And the other geese obeyed him
For the old gray goose had taught them
That the gray clouds were the snow clouds
And the flakes would soon be falling.
They must spread their wings and follow,
Where the old gray goose was calling.
Hurry! Hurry! Hurry!

HALLOWEEN CREATURES

(A Choral Reading)

Annie Laurie Von Tungeln

ALL:
There is a land called "Let's Pretend"
With no beginning and no end.
There live strange creatures only seen
About the time of Halloween.

HIGH:
The first one's name, small as itself,
Has just three letters; they spell *elf.*
The next's a *phantom* dressed in black.
Beware of it! Don't turn your back.

MEDIUM:
One has no weight nor breadth nor height;
That fairy creature's called a *sprite.*
Another, like it, has a home
Inside the earth; its name is *gnome.*

LOW:
So tall and straight it seems a post,
This creature weird is called a *ghost.*
On dreary nights, as dark as pitch,
Astride a broom, there rides a *witch.*

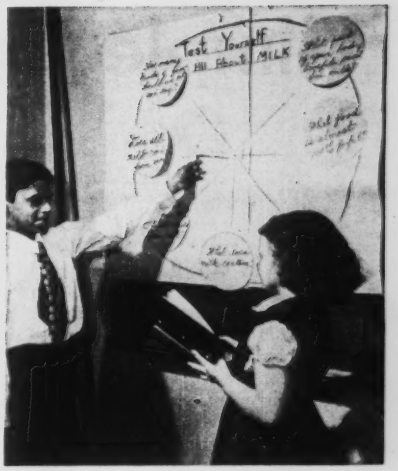
ALL:
Although such creatures may seem queer,
There's not a one we need to fear.
They're just inventions of our minds—
Make-believe people of different kinds.

These are mud-dauber wasps, blue wasps which have unusually small waists. The one at the left is about to go into the mud house, stuck to an attic wall, which he and other wasps share. The wasp on the right is in flight.

We Made Candy

Ours was to give to our mothers - - - but it would be good for trick or treat, too.

Margaret Mc Cormick
Teacher, Fifth Grade, Public School No. 72, Manhattan, New York, N.Y.



WHEN I looked at my class the first day of school I knew that this would be a year in which I would emphasize health, for so many of the children in the group before me looked physically below par. Most of the group were Puerto Ricans, and our discussions during the first weeks of school brought to light numerous faulty health habits and the need for improving the daily-living practices of most of my children.

When their mothers were about to visit school, these instinctively generous children wanted to make a gift to give to them. Our initial social-studies unit had been based on the seven basic groups of food, so it was not surprising that a food was suggested. Many kinds were discussed, but like most children, they considered candy the most appropriate gift. And so we decided that each child would make a box of candy for Mother.

Class discussion brought out some problems. It was evident that with our limited facilities we should make candy which did not need to be cooked. The children, with an insight often lacking in adults, thought it would be much more fun if every child made his own, and yet what kind of candy could we choose which could be made practically in thirty different batches?

Our committee set up other qualifications, too. The nutrition angle was important to these children who had been studying the seven basic foods. They wanted a candy recipe, if possible, that was rich in proteins and vitamins. The following recipe was finally chosen as one that fulfilled our requirements.

⅓ cup unsulphured molasses
⅔ cup nonfat dry milk
⅓ cup graham cracker crumbs
vegetable dyes

The recipe was lettered on a chart and hung at the front of the room. Our candy-making project was under way.

Like every good group of planners, the committee decided a test run was needed. Two children were chosen to make up a batch of the candy under everyone's scrutiny. It was divided into thirty pieces so that every child could taste it for approval.

A committee on food preparations set up some procedures. They decided one batch would make two boxes, so the children paired off. Mixing bowls and measuring cups were brought from home. Wax paper would be provided to serve as a dish for the finished pieces.

A neatness and sanitation committee ruled that both the mixers and the children who shaped the pieces must not only wash their hands but scrub their nails with a nail brush. Aprons were to be worn and the girls were counseled to pin back stray locks of hair.

A purchasing committee was appointed to provide the materials. Two trips to neighborhood stores were necessary. The first time they read the labels and noted the number of ounces in the containers. Then, after long computation, adding, multiplying, and dividing, they decided exactly how much they would need to make the candy. After the items were purchased, further division was involved to ascertain the cost to each child.

Although the children were impatient to make the candy, the committee in charge of boxes firmly insisted that these must be made first. Otherwise, they insisted, the candy would get dried out while waiting for the containers. While this wasn't entirely true, their foresight was most commendable and they received teacher support for their idea.

The committee made some sample boxes as suggestions. The children used half-pint milk cartons, which were always available, as the basis of their boxes and decorated each *(Continued on page 90)*

These children learned nutrition facts the easy way! Making a food confection climaxed a unit on the seven basic foods.

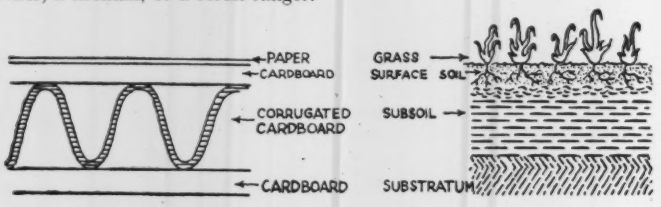
Preparing a gift for Mother! Every face showed interest and happy anticipation.

Simple Experiments with FIRE

Raymond G. Kenyon
Critic Supervisor, College Elementary School,
State Teachers College, Fredonia, New York

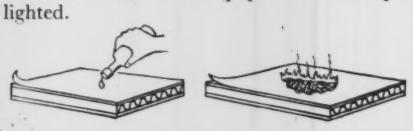
THESE experiments will teach a lot about forest and grass fires, and the destruction they cause. This destruction includes that of soil, humus, forest, wildlife, insects, fish, esthetic beauty, water resources, and many times human life. Paper and corrugated cardboard can be piled together to simulate a soil profile. The paper may represent the grass or forest, the plain layer on one side of the corrugated cardboard can be the surface soil, the corrugation may designate subsoil, and the plain layer on the other side may symbolize the substratum. When these materials are burned, they will show how fires destroy surface material along with surface soil or humus.

The experiments should always be performed out of doors, preferably by the teacher, a fireman, or a forest ranger.



Grass and Ground Fires

Fire will spread on relatively level ground with very little wind. To see how this happens, a few drops of kerosene or oil are put on the middle of the paper and the spot lighted.

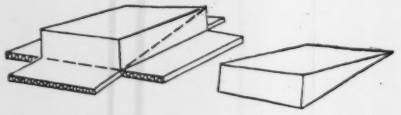


What pattern does the flame follow? Did you find that the fire burns in a slow circular pattern on all sides? Did it cause damage to the top of the cardboard? If it did, compare it with the soil profile, and notice that this represents the surface soil or humus. If the humus or plant food is destroyed, do you think that grass fires are beneficial? How would you fight a grass fire on level ground with relatively little wind? Such fires are fought from every side. Can you understand why?

The same experiment should be repeated on a windy day.

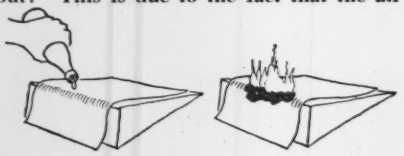
Does this pattern of fire differ from the previous one? Why? Can you see that such a grass fire will also cause damage to plant food in the subsoil? Did you learn that the wind blowing toward the flame spreads the fire from the point where it started to a wide area? The point from which this fire started is termed the rear of the fire and the point where the flame is burning is called the head of the fire. Can you understand why fire fighters would work along the sides of the fire, trying to make the head smaller? Very seldom do they fight in front of such fires. Why?

Ridge Fires



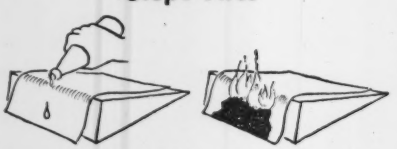
A cardboard box is cut on a diagonal to form a hillside. A piece of heavy paper is put over the hill, some oil put on the ridge or highest point and ignited.

Watch the pattern of fire. Did you learn that this kind of fire usually burns itself out? This is due to the fact that the air



that rises is hot, and when the cold air rushes in, it blows toward the area already burned, leaving the fire without new fuel. This fire burns the first layer of cardboard and sometimes even the corrugated cardboard. In nature this means that the humus in the soil is burned, and that the subsoil is dried to the point where wind and water erosion will carry it away. Do you think that ridge fires, started to destroy vegetation, are worth while? Can you give a reason why not?

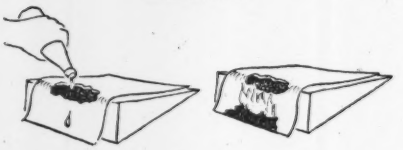
Slope Fires



Another piece of heavy paper is laid over a box cut on the diagonal. A little oil is dropped at the bottom of the slope and lit.

Notice that the head of the fire spreads up the slope in the same manner as did the grass fire with the help of the wind. Notice again that the first layer of cardboard and the corrugated board have been burned. What comparison can you make to natural vegetation? What would be likely to happen to a farmer's slope if such a fire occurred?

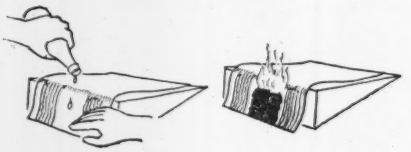
Backfires



Backfires are fires that are started in front of the head of a fire to keep the large fire from spreading. To demonstrate how this is done, the burned cardboard from the ridge fire is used and the slope fire experiment repeated.

Does this help you see that the slope fire does not spread past the already burned fire area? Can backfires be used to fight grass fires on level ground? How?

Fire Control



Sometimes a road will act as a barrier against a fire; other times a stream, lake, or pond will keep a fire from spreading. Another slope from cardboard and heavy paper should be made and two streaks of water rubbed down the paper slope, leaving an adequate space between the two lines to start a slope fire. Kerosene is put at the foot of the slope and ignited.

Do the two wet lanes control the path of the fire? The same experiment should be repeated, using water and dirt mixed together. Does this have the same effect in keeping the fire from spreading? On a real slope this would protect the vegetation and men fighting the fire. Why?

Remember This:

A used match that is not broken before it is thrown away, a campfire that is not properly taken care of, flaming rubbish that is not watched, or a cigarette left burning, may cause a fire that will render an area unsuitable for profitable vegetation for the future. Conservation of our soil and natural resources is important to you. Are you doing your part to protect it?

Have You a Question?

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***HERE** are nine specialists to help you. Just send a specific question to the proper counselor in care of* The Instructor, *Editorial Department, Dansville, N.Y., and enclose a stamped, self-addressed envelope. You will receive a reply without charge. In every issue this year, except December, there will be a feature article by one of these counselors. Next month Hannah M. Lindahl will discuss "Social Studies in the Elementary School."*

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ART AND HANDWORK

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LANGUAGE

How a Pupil Learns Arithmetic Meaningfully

FOSTER E. GROSSNICKLE

"WHAT is new in arithmetic?" is a question often asked by teachers of arithmetic. The answer is "Nothing." We use the same number system that has been used for centuries. However, this does not mean that there is nothing new to learn about the *teaching* of arithmetic.

Arithmetic should be meaningful to the pupil. There is almost universal acceptance of this principle, but there is great diversity of opinion concerning how to put it into practice. Before we can determine the characteristics of meaningful learning, we must consider what materials are essential.

There are three kinds of materials to be used in a program for teaching arithmetic. They are: *manipulative* materials, *visual* materials, and *symbolic* materials.

Manipulative materials are those which may be moved, touched, or manipulated. They may be classified into two groups. Those in one group have social significance. Such things as a clock dial, familiar measures and weights, and toys are representative of this group. The other group includes materials which have no social significance. They are intended only to teach some phase of number. An abacus, place-value pockets, and fractional disks are representative of this group.

Visual materials are those which are expressed in picture or graphic form. They include pictures, posters, charts, graphs, films, and filmstrips.

Symbolic materials are those which are expressed in symbols such as our arabic numbers. Standard arithmetic textbooks are full of such materials.

Each of the three types of material has a function to perform in a program which stresses meaning in arithmetic. The omission of one or two of them will make it difficult for the pupil to learn the subject meaningfully. In many schools, almost all of the work in arithmetic deals with symbolic materials. A program of this kind gives undue emphasis to repetition as the chief means of learning. On the other hand, a program which gives undue emphasis to the use of concrete manipulative material is equally faulty. Therefore, it is essential for a teacher to understand the function of each kind of material in a program designed to teach arithmetic meaningfully.

Basic Principles of Learning

It is not possible to discuss all of the basic principles of learning in a brief treatment of this topic. (The reader can find the subject handled more exhaustively in Part II, Chapter 9, of *The Fiftieth Yearbook of the National Society for the Study of Education,* published by University of Chicago Press.)

We shall be concerned here with two of the basic principles of learning. They are:

1. More effective learning results from discovery than from repetition.
2. There are stages or steps of growth from an immature level to an adult level of mastery.

Learning through Discovery

The operation of the principle of discovery implies that a pupil uses either manipulative or visual materials, or both. Seldom, especially in the lower grades, is a pupil able to make a discovery of a mathematical principle when he is dealing solely with symbolic materials.

To illustrate, let us consider how a pupil can make discoveries of mathematical principles by using manipulative materials to represent basic facts in addition. If a pupil has six markers, such as disks or cards, he can arrange them in different ways to form two groups. He will discover that he can form groupings, of 1 and 5, 2 and 4, 3 and 3, 4 and 2, and 5 and 1. Then the teacher asks leading questions about the groupings, to help the pupil discover what happens to the size of each group as one marker is taken from one group and placed in the other group. He should also discover that in one case the number of markers is the same. Then, when seven markers are used, he should discover that it is not possible to have the same number of markers in each of two groups.

If the pupil does not know in what different ways a number may be grouped, he uses concrete material to find the answer. If he does not know the sum of a grouping, such as 3 and 5, he should find the answer by using manipulative or visual materials.

This plan is different from the one in which the teacher tells the answer and the pupil memorizes the number fact. In the latter technique the teacher asks questions, such as $3+5=?$ and the pupil gives the answer. Chance plays a great part in the response because the pupil may guess the answer or he may give an incorrect answer. So in order to avoid these undesirable responses, the teacher has the pupil study a fact, such as $3+5=8$, until by repetition he has an automatic control of it.

The classroom must be a laboratory which is equipped with certain essential materials in order that the pupil may make discoveries of mathematical principles. It is not possible to teach arithmetic meaningfully to most pupils when the only instructional equipment in the classroom consists of paper, pencil, chalk, and a blackboard. These are essential materials, but they must be supplemented by other materials, manipulative and visual, which are specifically designed to help the pupil discover relationships among numbers.

According to the plan of discovery, illustrated above, the pupil uses manipulative or visual materials to discover a basic number fact. At the same time, he discovers related facts. For instance, he learns how two groups may be formed into one larger group or how one group may be separated into two smaller groups. Thus, the addition facts and the corresponding subtraction facts are learned at the same time. The one learning supplements the other. The pupil should discover that addition is the process of putting groups together and that subtraction is the process of separating a group into two groups.

We may further illustrate the use of the principle of discovery by an example in compound subtraction, as $32-18$. The pupil should represent the two numbers with markers, such as cards. He should represent 32 as 3 bundles of 10 cards each and 2 ones, and 18 as 1 bundle of 10 cards *(Continued on page 84)*

Specially for SLOW LEARNERS

Word Cards Improve Reading

Elizabeth Schrader

I FOUND it difficult to provide supplementary seatwork for my fourth-graders who had not acquired average skill in reading. Card devices, however, proved most helpful and challenging to them. Several sheets of tagboard were cut into cards 1½" x ¾" for the words, and a box was provided for each group.

From the various books the children used, I compiled many word lists. For one type of word study, some cards were numbered with a 1 and an equal number with a 2. On the "1" cards was printed the first half of a compound word, one word of a pair of synonyms, one word of a pair of antonyms; or a contraction. The "2" cards contained the last half of the compound words, the other word of a pair of synonyms, the other word of a pair of antonyms, or the two words making up a contraction.

Each child had to match the "1" and "2" cards. Each word group should be kept separate and the cards in each group divided into groups of ten pairs. If there are more than ten pairs of cards, a child soon becomes discouraged, for a larger number is too bulky to sort easily.

COMPOUND WORDS

To make groups of words, use some of these compound words that your pupils need to know.

Another, bedroom, mailbox, seashore, upset, playmate, grandfather, everyone, meantime, outdoors, Anything, afternoon, bumblebees, baseball, courtyard, horseback, grindstone, windmill, stepladder, outside, Haystack, newspaper, sunshine, whenever, playground, sidewalk, doorway, blackboard, somebody, maybe, Suitcase, forehead, everything, birthday, sunlight, grandson, farmhouse, drugstore, blacksmith, snowstorm, Handlebar, indoors, tablecloth, rowboat, grandmother, daylight, barefoot, football, upon, gingerbread, Midnight, strawberry, peanuts, barnyard, doorstep, inside, fireplace, toadstool, nowhere, cupboard.

SYNONYMS

Here are synonyms for use in making your own cards.

Big–large, road–street, stream–creek, fear–fright, clock–timepiece, story–tale, flag–pennant, animal–beast, choose–select, want–desire, Polite–courteous, neat–tidy, swift–fast, sad–unhappy, go–leave, many–several, funny–humorous, small–little, boy–lad, begin–start, Quiet–still, beautiful–pretty, bag–sack, rug–carpet, tall–high, below–underneath, dry–arid, wet–damp, slim–slender, talk–speak.

ANTONYMS

From these pairs of antonyms, select those your children need practice with.

Lose–find, all–none, hot–cold, early–late, first–last, shut–open, down–up, loud–soft, happy–sad, asleep–awake, Heavy–light, short–long, hello–good-by, warm–cool, day–night, near–far, quick–slow, outside–inside, different–same, front–back, Wet–dry, sink–float, out–in, never–always, slow–fast, high–low, narrow–wide, clean–dirty, black–white, shallow–deep, Rough–smooth, full–empty, above–below, straight–crooked, top–bottom, sharp–dull, right–wrong, old–new, big–little, rich–poor.

CONTRACTIONS

This list of common contractions will help you with your list.

I'm–I am, we'd–we would, she'll–she will, hasn't–has not, wouldn't–would not, they'd–they would, there's–there is, you've–you have, hadn't–had not, don't–do not, Let's–let us, they've–they have, won't–will not, we're–we are, he's–he is, aren't–are not, you'll–you will, I'd–I would, it'll–it will, didn't–did not, Can't–cannot, I'll–I will, they're–they are, wasn't–was not, we've–we have, oughtn't–ought not, you're–you are, they'll–they will, shouldn't–should not, here's–here is, Weren't–were not, we'll–we will, couldn't–could not, he'd–he would, it's–it is, you'd–you would, isn't–is not, he'll–he will, doesn't–does not, I've–I have.

Other groups of cards may be compiled and used somewhat differently. Names of animals and flowers may be mixed together, for example, and the child must sort them, putting all animal names in one pile and flower names in another. "Fruits and Vegetables," "Boys and Girls," and "Names of Things and Doing Words" are other groups that children will enjoy sorting.

More advanced children may be able to differentiate between words with the sounds of short *a* and long *a*, short *e* and long *e*, and so on. After careful observation a teacher can soon learn what particular type of words a child needs added practice with. When he has done the work in a group correctly, he may race with another child. This is excellent for helping him increase his speed in word recognition. To have races, a duplicate set of cards is necessary of course, but the increased efficiency and enthusiasm is worth the extra time required to copy them.

Animals and Flowers

Antelope, primrose, coyote, aster, fox, horse, rose, moose, pansy, beaver, tiger, goldenrod, squirrel, gentian, rabbit, mule, zinnia, daisy, wolf, giraffe, clover, goat, buttercup, lily, sheep, pig, phlox, kangaroo, donkey, tulip, lion, forget-me-not, elephant, iris, dog, cactus, buffalo, raccoon, carnation, skunk, mole, foxglove, woodchuck, geranium, monkey, daffodil, honeysuckle, hamster, zebra, dogwood, deer, bluebell, gorilla, azalea, cow, seal, peony, otter, chipmunk, jonquil, camel, sunflower, orchid, kitten, violet, gopher, lady-slipper, opossum, lilac, porcupine.

Fruits and Vegetables

Potato, tomato, apple, carrot, peach, apricot, turnip, lettuce, orange, cabbage, lemon, grapefruit, celery, banana, spinach, peas, grapes, beans, plum, corn, cherry, squash, pumpkin, eggplant, tangerine, onion, pear, parsley, raisin, pepper, radish, prune, fig, beet, cauliflower.

Boys and Girls

Allen, Ray, Carolyn, Bill, Bonnie, Sally, Louis, Joseph, Fred, Jane, Ben, Dorothy, Ellen, Bob, Joe, Ann, Shirley, Timmy, Marjorie, Jim, Gretchen, June, Paul, George, Jean, Donald, Helen, Nancy, Fred, Harry, Claire, Sue, Billy, Ella, Johnny, Jimmy, Martha, Florence, Tommy, Dianne, Jack, Robert, Joan, Marilyn, Richard, Louise, Larry, Mary, Dale, Dick, Grace, Ruth, David, Virginia, Henry, Ronald, Linda, Joy, Barbara, Betty, Mike, Tom, Susan, Charles, Clyde, Patsy, Alice, Stephen, Albert, Thomas, Jeanette, Patricia, Darlene, Carl, Lucy, Lewis, Elizabeth, Lillian, William, Roy, Carol, Connie, Bobby, Steve, Frank, Judy.

Names of Things and Doing Words

Basket, listen, farmer, look, see, pencil, wall, hear, jump, doctor, sit, king, climb, carry, book, crawl, radio, hurry, teeth, eat, flower, start, chair, teach, table, buy, look, foot, think, car, guess, pen, draw, enter, hill, come, house, push, room, pull, lamp, go, begin, floor, travel, drawer, write, tree, grass, reach, sun, hear, moon.

An Old-fashioned HALLOWEEN PARTY

Christine Francis

HAVE an old-fashioned Halloween party this year, for there are good learnings in the old games.

Play Pin the Tail on the Donkey, varying it to be Pin the Hat on the Witch. Let the children paint their own witch and cut out black-paper hats.

Fill a jar with orange and black jelly beans for the children to guess the number. Good estimating is involved here.

Motor control and sportsmanship must be exercised in the Musical Chairs game that is still a fresh experience to children. Upset the Fruit Basket becomes a Halloween game by substituting pumpkins, cats, ghosts, witches, owls, and bats.

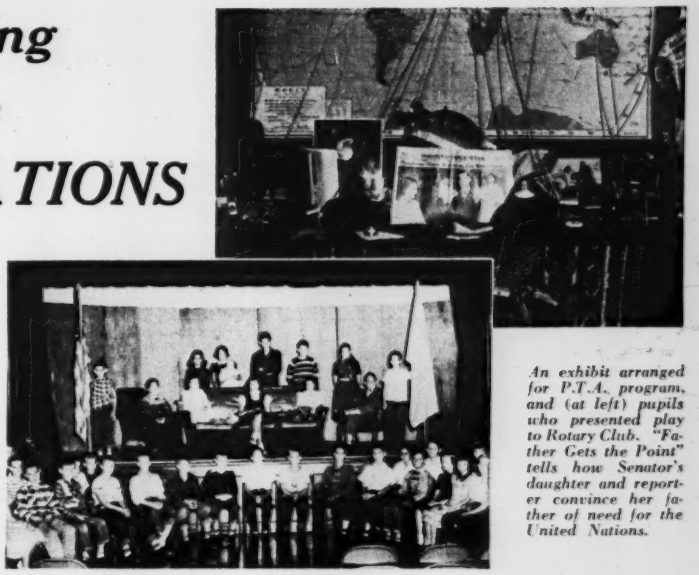
For a more active game, let the children cut a big pumpkin from plywood, removing eyes, nose, and mouth. Then they can stand ten feet away and try to throw ping-pong balls through the holes. Ten points are allowed for each eye, twenty-five for the nose, but only five for the mouth. For a good quoit game, children can cut a cat from wood and try to throw rope ringers over his big tail.

Decorations should be homemade. Pumpkins, witches, black cats, owls, bats, and crepe-paper streamers will give any room a spooky atmosphere. The children may even want a couple of life-sized ghosts made from discarded sheets.

Refreshments should be class-prepared, too. Gingerbread mixes make excellent drop cookies. Add sweet cider and you will have a perfect party.

WORLD Understanding through a Study of the UNITED NATIONS

Ruby Wassom and Lucy O'Dell
Teachers, Sixth Grade, Anderson School, Bristol, Tennessee



An exhibit arranged for P.T.A. program, and (at left) pupils who presented play to Rotary Club. "Father Gets the Point" tells how Senator's daughter and reporter convince her father of need for the United Nations.

THE increasing emphasis upon democratic behavior, ideals, and processes demands an increased effort to develop concern for others, co-operation, and acceptance of responsibility, in daily experiences at all levels. This means that both incidental and formal approaches to learning must be replaced by comprehensive units of work organized to develop desirable learning experiences, with attention to flexibility to meet individual needs, beginning with the earliest years. To develop critical thinking, problem-solving techniques must be given greater attention.

By the time children reach the sixth grade, they should be encouraged to understand the meaning of, and the need for, loyal and intelligent service to democracy. They should be developing sympathetic understandings of all the people who live in our land and those who make up the world community. With this purpose in mind, the following unit was worked out.

Premise

"We could exist and even have full employment in the United States without imports. But the structure that supports our democratic way of life and our standard of living would collapse. There are probably few industries that could not continue operations without imports, provided that they were not concerned with the costs, that they were willing to change the quality, and in most cases the very nature, of their product, and provided furthermore that they were able completely to reorganize their techniques of manufacture. The countries of the United Nations were the source of over 70 per cent of our imports before the war. In a very real sense, therefore, success of the United Nations is basic not only for peace but to sustain our industries and domestic prosperity and employment."—*The Interdependence of Nations—AAUN* (American Associations for the United Nations).

Teacher's Purposes

1. To acquaint children with the United Nations as an organization whose function it is to set up some sort of world government which can bring about world peace.

2. To prove to children that people are essentially the same regardless of color, race, or place of origin.

3. To help children realize that contented people do not want to fight—that wars are caused by want, ignorance, abuse, and deprivations.

4. To have children understand that the things that matter most are: (a) what is in one's heart, (b) how one treats his fellow men, (c) how fair, just, and righteous one is in his own living.

5. To have children realize that it takes conscious effort on the part of all citizens to maintain peace and harmony in our associations with others as individuals and nations.

Pupils' Purposes

1. To find out what problems other people have which make them dissatisfied.

2. To find out what the United Nations can do to help solve these problems.

3. To find out what children can do to assure future world peace.

Approach

The classroom is arranged with pictures, maps, charts, pamphlets, books, realia, and similar materials related to central problems in the unit. Children are given the opportunity to examine the materials and converse about them. During the discussion, questions and problems are clarified, and plans are made for attacking them.

Activities

1. Discuss countries of origin of children in class and members of the community.

2. Introduce organization of the UN, through materials from United Nations agencies.

3. Give conception of "one world" through use of charts, maps, and globe.

4. Show how world is being drawn together through modern inventions, necessity for world trade, and ways of living which make distances seem smaller.

5. Discuss leaders in art, music, science, and literature from all nations.

6. Learn songs about peoples of other lands, to help children understand the feelings of other peoples.

7. Invite exchange teachers and local citizens who have traveled widely to visit class.

8. Make United Nations flag.

9. Assemble current materials from newspapers, magazines, and so on, for bulletin-board displays.

10. Make posters, graphs, and maps to vitalize and fix in mind the understandings acquired.

11. Listen to radio broadcasts for current information on United Nations activities.

12. Write letters to secure additional information and materials.

13. Dress dolls in native costumes of UN countries.

14. Make friezes, houses, landscapes, and dioramas, showing environment of peoples the children are striving to understand.

15. Set up corner library consisting of books, pamphlets, and magazines published by UN, also clippings about UN. Use for reference work and group activities to teach skills.

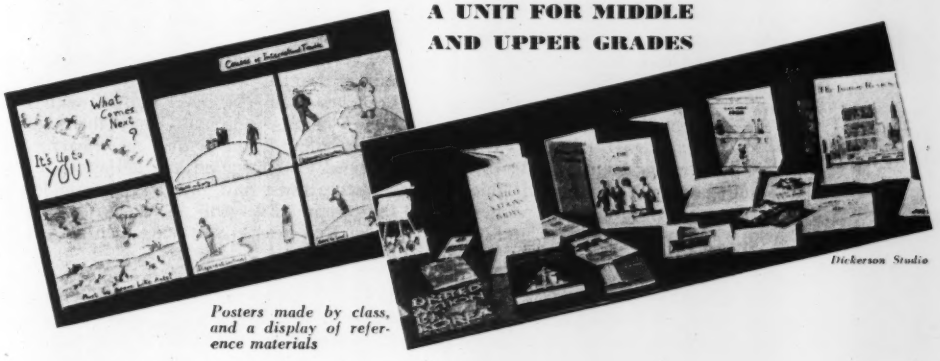
16. Make dictionary of UN terms as they come up each day.

17. Collect poems on kindness shown to others, feeling for others, humanity in general.

18. Use radio technique in a quiz program on UN.

19. Make up rhymes, jingles, and songs about children of other lands. *(Continued on page 91)*

A UNIT FOR MIDDLE AND UPPER GRADES



Posters made by class, and a display of reference materials

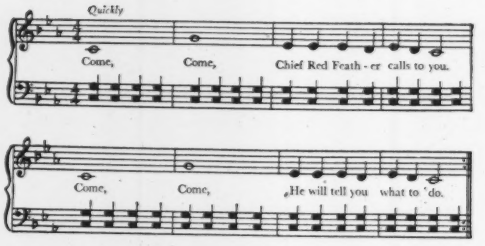
Little Red Feather-

Call to the Dance

Marjorie C. Balestrieri

These songs may be played on the piano or any other instrument, or time may be kept with rhythm-band instruments or by just the clapping of hands.

"Call to the Dance" should be sung first, since it is the one used to call the tribe together. The "Prayer for Rain" is the song the tribe might have sung at the beginning of the dance. Children will enjoy making up their own movements and steps to the steady rhythm of "The Dance."



= 32 thirty-second notes

= 24 thirty-second notes

= repeat first measure

There will be added interest in this story if the teller has several props to show at appropriate times. The following things are needed: two gourds (one, with the seeds in, cut in half but held together when shown the first time, and the other cleaned of all seeds and pith), ten corn kernels, several small pebbles, transparent tape, colored yarn, a small feather, a sheet of drawing paper, red paint, and a black crayon.

ONCE upon a time there was a tribe of Indians who had a very strong and good chief for their leader. He was called Chief Red Feather. Chief Red Feather had a young son called Little Red Feather. Little Red Feather loved his father very dearly and was very proud of him.

One day Little Red Feather was very worried. It had not rained for a long time, and all his animal friends were afraid that it would be difficult to find food. So Little Red Feather went to his father.

"Why have the rain gods forgotten us, Chief Red Feather?" he asked. "It has been many moons since they sent us a rain. The corn is dying and the melons stay small and cannot grow. You are a wise leader, Chief Red Feather. What shall we do? Do you know of some magic charm that might persuade the rain gods to hear us? Is there something I might do? I know I'm small, but I would like to help."

Chief Red Feather looked at his small son and smiled. "Maybe you can help," he said. He was silent for a moment and looked at the dry leaves on the ground. "My Little Red Feather," he said, "go and walk in the cornfields. As you walk, look up and watch the little white clouds. As soon as you see one come near the sun, look on the ground where your shadow falls, and bring me the first thing you see. Whatever you find shall be a sign from the rain gods."

Little Red Feather went to walk alone in the cornfields. The earth was dry and hard beneath his feet. Everywhere he looked, he saw cornstalks so dry that they could hardly stand up straight and tall.

Then he remembered his father's words. He looked up into the lovely blue sky and began to watch the clouds at play. They looked so soft and white that he wished he could catch one and ride it. Suddenly a little wisp of a cloud flew close to the sun and touched it!

Without hesitating, Little Red Feather looked on the ground where his shadow fell. And what do you suppose he saw? A little green and orange gourd. (*Show the gourd.*) Its vine had tried to climb up a cornstalk, but now was dry and dead. Little Red Feather picked the gourd and ran to his father.

"Here, Chief Red Feather, is what I found when the cloud came near the sun. How can this be a sign from the rain gods?"

Chief Red Feather took the gourd and with a sharp flint stone he cut the gourd in half. (*Show two halves.*) There were seeds inside. These he pulled out, and with his sharp flint piece he scraped out all the pithy inside until it was clean and smooth inside. (*Show two clean halves.*)

"Now," said Chief Red Feather, "bring me ten grains of corn from the sacred ear that we have saved. We must use them carefully."

So Little Red Feather brought the ten grains of corn and gave them to his father, who put them in the gourd. (*Put corn kernels in the gourd.*) "Now," said Chief Red Feather, "please bring me three pebbles from the field where you found the gourd." So Little Red Feather ran out to the field and brought back three pebbles, and the Chief put those inside the gourd. (*Do the same.*) Then his father tied the gourd shut. (*Use transparent tape to put halves together.*)

"Now," said the Chief to Little Red Feather, "shut your eyes and listen." (*Children should do the same as you gently shake the gourd.*) Little Red Feather thought he could really hear the sound of gently falling rain.

Little Red Feather popped open his eyes and saw Chief Red Feather shaking the gourd. "This," said his father, "is our rain sign. Only now we must please the eyes of the rain gods, as well as their ears."

He painted the big end of the gourd red, because he knew the gods liked red. Then with black he made zigzag signs for thunder and lightning. (*Make these on paper with crayon.*) And then he painted the thunderbird and put big black wings on him. (*Make this drawing large enough for all to see.*)

When Chief Red Feather thought that the gourd looked pretty enough to please the rain gods, he asked Little Red Feather to do one more thing. "Please, Little Brave," he said, "bring me a white feather from the breast of an eagle." Little Red Feather got the feather from his friend, Mrs. Eagle, who was happy to help.

Then Big Chief tied the eagle feather to the end of the gourd so that it would carry the sound of the rain up to the gods. (*Tie a feather to the gourd with yarn.*)

"Now, the sign is ready," said Chief Red Feather proudly, and he held up the gourd so his son could see it.

"Call my braves! Sound the drums! Call all the people of the tribe. Now we are ready. We have had a sign!" All the people came immediately.

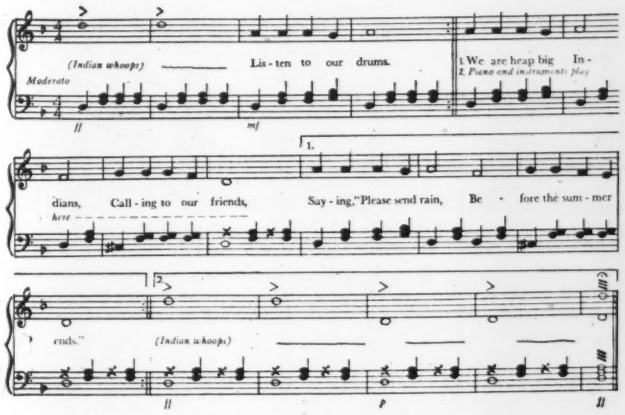
"If the gods are pleased with the sounds we make, the rain shall come before many days have passed," Chief Red Feather told his people.

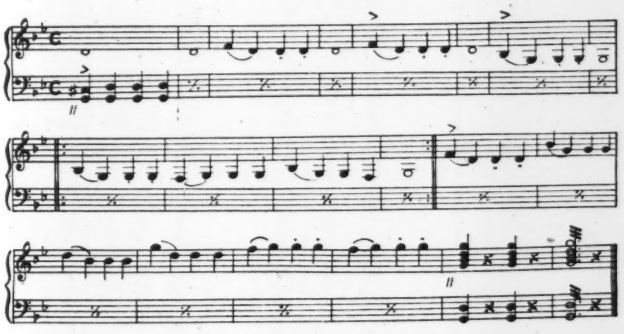
Everyone began to dance. The men had rain rattles, and the women and children had branches of trees. They danced with their bodies and their minds and their hearts. When they could dance no longer, they dropped to the ground and fell asleep.

Before three days had passed, rain fell on the crops. Everyone in the tribe praised Chief Red Feather for being such a wise and good leader.

That night when Little Red Feather went to bed, some of his animal friends from the forest came to thank him for his part in helping Chief Red Feather bring rain.

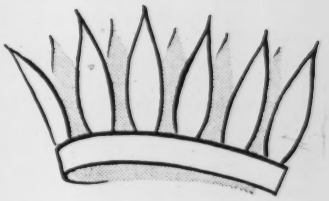
A Primary INDIAN PROJECT

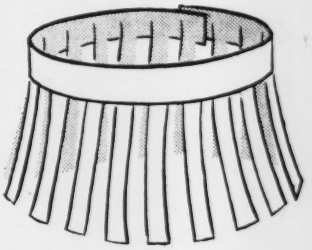
Prayer for Rain

(Indian whoops)
Lis - ten to our drums.
1. We are heap big In -
2. Piano and instruments play
Moderato
mf
1.
dians, Call - ing to our friends, Say - ing, "Please send rain, Be - fore the sum - mer
here
ends."
(Indian whoops)
p

The Dance

Craft Suggestions

HEADDRESS

CONSTRUCTION PAPER is used to make the headdresses. A strip 2" wide is used for the headband and to go down the back. Multicolored feathers, 7" x 2½", are taped in place. The chief's band contains twenty-four feathers.





INDIAN BELT

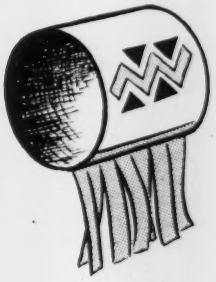
USE a strip of paper 2" wide and and big enough to fit around a child's waist. Multicolored strips 12" x 1" are cut and pasted ¼" apart, fringe fashion, around the entire belt. A paper clip will hold the band together.

RATTLES

THESE rattles are paper bags, colored with crayon in patterns described in the story. Corn and pebbles are put inside, the bag tied with bright string and yarn, and a feather added. If no real feathers are available, feathers can be cut from paper.

DRUMS

OATMEAL BOXES or large vegetable shortening cans are excellent for Indian drums. They are covered with colored paper and decorated. Children will enjoy making up their own designs. A large drum is made from a nail keg with felt stretched across the top.



BRACELETS

THE narrow ends of a 3" x 10" piece of decorated paper are pasted together with a 1" seam. The bracelet should fit loosely enough to be taken on and off easily. A piece of paper 1½" x 3", slashed 1" deep on one long side for a fringe, is pasted with the solid side to the bracelet. Each child should have two bracelets.

Factual Stories FOR PRIMARY AND MIDDLE GRADES

Michael and Mr. Flame

ELIZABETH MUHA

NEARLY everyone is acquainted with Mr. Flame. He always wears a bright suit with shades of red, yellow, and sometimes bits of blue and green. He has many friends for he can be very useful. But he has enemies, too, for he can be dangerous.

Michael had seen Mr. Flame from time to time as a lot of other boys and girls have, but he didn't get to know Mr. Flame until one day when he was lying on the grass in his back yard watching his father burn rubbish and papers. Michael noticed a little spark hop out of the fire and drop near him. He reached out and poked it with a stick. All at once the spark grew, and he heard a voice say, "Hi."

"Wh-who are you?" inquired Mike.

"Don't you know who I am?" laughed Mr. Flame. "Here, take my hand, I'll help you up."

Mike reached out. "Ouch, you burned me!" cried Mike.

"Ho, ho, *now* you must know who I am. I am Mr. Flame. Don't be mad at me. You poked me first, remember?"

"I'm sorry," Michael said.

Mr. Flame curled up on a blade of grass. "I can be very helpful at times," he said. "Let me tell you about myself and how things have changed since I've been helping people."

Michael sat down but not too close to Mr. Flame.

"Many, many years ago, a man was rubbing two sticks of wood together and they became so hot that they started to burn. That rubbing together is called *friction*. Even before that, men started fires by tapping two stones together to get a spark which would make dry grass, leaves, or moss burn. The earliest men used fire from trees struck and burned by lightning. Sometimes hot lava from a volcano started fires in trees or grass."

Michael nodded. "My brother is a Boy Scout and I've seen him build a campfire by rubbing two sticks together," he said.

"Later," Mr. Flame said, "people learned that food dropped in my fire would taste better. I'm still cooking food, but there are different names for my heat, which comes from electricity, gas, oil, or coal."

Michael listened closely.

"Early in history, people discovered that wild beasts were afraid of my bright glow and my hot hands. That was how I protected people. Today, in many parts of the world you don't need that kind of protection.

"Now, I keep your homes warm, and protect you from the cold. I burn in your furnace and in your fireplace. I'll bet you're glad to know me during the cold winter months!"

"Oh, yes!" said Michael with a smile. "We need you then."

"In the summer I roast the wieners for you at picnics, and keep your campfire burning while people sit around and sing or tell stories. At Halloween time, I glow in your pumpkins. That's when I help you have fun."

Michael hugged his knees and grinned as he remembered last year's Halloween.

"When people found that I could melt metallic ores," continued Mr. Flame, "a great industry called *smelting* was begun. Solid ore is changed into a liquid so it can be combined to make something as important as steel or aluminum.

"Did you ever stop to think that I'm the driving force behind all manufacturing and transportation? I'm really very important to man, and very helpful, if used in the right way."

"I've always thought of you as quite dangerous," said Michael.

"There's one job I like particularly. That's when I protect you from disease. I am used for sterilizing all kinds of materials outside of hospitals, although I guess people think more about me in the hospital."

"Now, I begin to realize that you are good and useful," Michael said. *(Continued on page 89)*

Mr. Bittern's DANCE for LIFE

FREDERICK D. BREWER

THE bittern inhabits wooded swamps and reedy marshes and is sometimes known as the bull of the bog, the thunder pumper, or stake driver, because of the bellowing or drumming sounds it makes. Its feathers are yellowish brown mottled with brownish green spots. On the neck and breast, the feathers are lighter than those on the head and the back. The bittern's coloring blends so well with its surroundings that it can be mistaken for a bunch of reeds or dried grass. Its beak is long and sharp-pointed.

A Story about Mr. Bittern

About sundown Pat Clancy and Michael Finnigan were passing the old swamp on their way home from work. The sun, low in the west, cast long shadows over the meadow. A chill wind and scudding clouds overhead told of a change in the weather. The swamp was a lonely spot, at its best. The men had been talking of a ghost in an old abandoned house in the neighborhood, and as they passed the swamp, they were in a spooky mood.

"Gar-rum-rum-rum! Gar-rum-rum-rum!" came an unearthly sound.

"For the love of Pete! What's that?" exclaimed Pat.

"Sure, and I don't know!" said Mike, looking over his shoulder, anxiously. "Maybe the ghost heard us talking about him and is following us! Let's get out of here!"

The two men started off on the run and soon left the swamp behind. But what they had heard was only Mr. Bittern calling to his mate. He had been hiding in the old swamp all day. Mr. Bittern liked to doze, standing on one leg, among the reeds and cattails.

As the sun settled behind the hills, he awoke. He was hungry, and he began to search for frogs and minnows, but he also had to watch for his enemy, the hawk.

After eating sufficient food, Mr. Bittern was tired, and he soon found it very hard to keep awake. First one eye closed and then the other. Then, they both closed and Mr. Bittern was asleep.

He had no idea how long he had slept when a light rustling among the reeds suddenly awakened him.

Glancing about, he saw the reeds and cattails swaying with the breeze. A shadow passed across the swamp. Immediately, Mr. Bittern knew that this was Mr. Hawk hunting for food from his vantage point in the sky.

Mr. Bittern stretched himself up, as tall and thin as he possibly could, with his head and long beak pointed toward the sky to make himself look like a cattail.

He could see Mr. Hawk circling around and looking for an unwary mouse or rabbit—or a bittern!

With watchful eye, Mr. Bittern saw the hawk circle directly above him, just as a strong breeze swept over the swamp, causing the reeds to sway back and forth.

Fearfully, Mr. Bittern began to sway with the movement of the reeds—first his neck, and then his body. Fear gripped his heart. He knew, only too well, that it was really a dance for life—for his chance to live! Not even for a moment did Mr. Bittern cease his swaying dance as he moved back and forth with the reeds.

The hawk swung high into the breeze and flew away to another part of the swamp.

Once more, Mr. Bittern had eluded his enemy. His life had been saved again by old Mother Nature's favorite trick of protecting her creatures by camouflage—through color and motion.

Creative Dramatics

Ruth Birdsall of THE INSTRUCTOR staff comments on the plays in this issue, and offers suggestions for timely dramatic activities that children of various grade levels can create.

AS USUAL I'm looking at the beautiful summer scenery through the orange-colored glasses of my imagination trying to "feel like October" as we work on that issue. You, too, have to think ahead, but actual work on dramatics in elementary school should not be too prolonged lest the children lose interest.

We usually receive several good plays about the change of seasons. We don't publish very many of them because this is a subject for children to develop creatively. Having experienced and observed summer changing to fall and fall to winter, they are able to base their dramatic play on firsthand knowledge.

Halloween and Columbus Day are in another category. Children exercise pure imagination in contriving exciting costumes and planning all forms of dramatic plays for Halloween. Columbus is a real hero to elementary children and they become highly imaginative about the life and times of another era. In both instances they need the help of a prepared play framework to keep them from wandering.

Thinking toward Halloween, ask each child to suggest an imaginary character, draw pictures of it, and tell about it. These can form the basis for a costume parade, or can be woven into a play. The more capable writers can originate a plot that will include some of the characters suggested by others.

Help them get started by raising such questions as: "What is the clown doing in Billy's picture? Where? When? Why? What difficulties came up? How did he overcome these difficulties?"

One school developed an interesting creative-play activity accidentally in connection with its Halloween parade. Restless children were waiting in costume for the judges who were late. A sympathetic teacher selected children wearing costumes which suggested well-known stories, took them aside for quick planning, and in short order had a series of skits under way to entertain the assemblage.

A boy with a dog's-head mask (Wolf) and a hobo (Woodsman) helped Red Ridinghood act out her story. Four girls in long elegant dresses were Cinderella, her stepmother, and her stepsisters. Three boys in cowboy outfits and three Indian braves enacted a scene from a cowboy movie which two of the boys had seen recently. The children in the parade were highly entertained, and the following year asked to have time scheduled for impromptu skits.

The Halloween plays in this issue were picked to serve widely divergent age groups. The one on this page can be appreciated by very young children. Try telling the plot as a story a couple of times without hinting that it is a play. By that time someone will probably suggest "playing the story." If the children's speeches are different from the original or if new angles to the plot develop, don't protest. It proves your actors are living the parts.

"Ghosts" on page 48 is a good one for a whole class. It was written for entertainment on Halloween night, but would make a good assembly program, too.

Note that the girls and boys speak in prose while the Ghosts use verse. This makes an interesting variety and tends to set the spooky characters apart from the others.

If a child who has a verse to speak in a play comes out with the right number of syllables in a line and gets the rhyming words where they belong, don't be fussy about using the exact words of the text. The chances are that the speaker's words are just as good. (This doesn't apply to Shakespeare, but neither does Shakespeare apply to the elementary school.)

Let's remember that the play "Ghosts" is for fun. Ad libs and free interpretation of printed speeches are to be expected.

When I told some of the other editors that we had two plays with new angles about Columbus, there was a chorus of incredulous exclamations. "New angles" on this subject are indeed rare, but the two plays on page 46 deserve recognition for their originality.

"Exclusive Broadcast" is so convincing that most pupils will find that this historical event, which formerly seemed so remote, now seems as real as current events which are broadcasted today. If your school has a public-address system or if your local radio station welcomes school programs, here is a natural. The fact that the speeches can be read without being memorized will appeal to busy girls and boys. Its usefulness runs the gamut from an informal reading in the classroom to a stage presentation in full costume.

The author gave considerable thought to her choice of persons to be interviewed, covering in a short time most of the prevailing viewpoints in regard to Columbus' voyage. A good creative activity for social studies or language arts would be to imagine that the reporter accompanied Columbus on the trip and made periodic reports back home. The discovery of land would make an exciting moment. The planting of the Spanish flag, Columbus' claim to the land for Spain, and a description of the Indians could be broadcast.

I hope you're the kind of teacher whose pupils, when they read, or hear you read, the other Columbus play "More Precious Than Gold" will turn to their reference books to check the facts. If they do, they may discover, as I did, that it is now believed there were no rubber trees growing on any islands visited by Columbus. *(Continued on page 74)*

The Enchanted Pumpkin

Mary G. Fowler

Teacher, First Grade, Stevens Hoboken Academy, Hoboken, New Jersey

CHARACTERS

BILLY
PUMPKIN
OLD WITCH
BLACK CAT

Old Witch wears a black crepe-paper cape and hat. She carries a broom. Black Cat may wear a cat mask and dark clothes.

COSTUMES

Pumpkin has a large cardboard fastened to the front of his shirt.

SETTING

Scene 1.—A living room.
Scene 2.—Billy's bedroom.

Scene 1

BILLY (*sitting on the floor playing, looks at calendar*)—Tonight is Halloween and I must make a jack-o'-lantern. (*Exits and returns with Pumpkin.*) This will make a nice one. (*Begins to cut Pumpkin.*)

PUMPKIN—Stop! Stop! You are hurting me!

BILLY—What! A pumpkin that talks!

PUMPKIN—I'm an enchanted pumpkin. Once I was a boy like you but the Old Witch turned me into a pumpkin.

BILLY—Can you ever be a boy again?

PUMPKIN—Yes, and you can help me. The Old Witch will be here tonight. You must make her turn me back.

BILLY—How can *I* catch the Old Witch? She is magic!

PUMPKIN—Her broomstick has more power than she has. You must take it from her.

BILLY—How can we do it? (*They whisper together.*)

PUMPKIN—That's a good idea!

Scene 2

BILLY (*lying in bed*)—Is the Witch coming yet?

PUMPKIN—Sh-h-h, be quiet! She's coming! I hear her cat.

BLACK CAT (*crawls on the stage*)—Miaow! Come in, Old Witch. The boy is sleeping and Pumpkin is alone.

OLD WITCH (*enters and looks around the room*)—I'll leave my broomstick on this chair. (*Puts broom on chair and walks over to Pumpkin.*)

BILLY (*creeps out of bed and grabs the broomstick*)—Now I have you in my power.

OLD WITCH—You tricked me! You were not sleeping. Give me my broomstick!

BILLY—No! I will not. Turn that Pumpkin into a boy again or I will make *you* into a pumpkin.

OLD WITCH (*draws back*)—No! No! Don't make me a pumpkin. I'll do as you say.

BILLY—All right! Hurry up!

OLD WITCH (*waving her arms*)—Abra-cadabra! Turn into a boy again.

PUMPKIN (*stretches and rips cardboard pumpkin from himself*)—Oh! I'm a boy again. Thank you, Billy. Now, Old Witch, get out!

OLD WITCH—Give me my broomstick first!

BILLY—No, you cannot have it. We will break it! (*He and Pumpkin break it.*) You can never turn a boy into a pumpkin again! Now, go away!

OLD WITCH—Bah! (*Walks out, followed by Black Cat.*)

BILLY AND PUMPKIN—This was really a good Halloween!

Two Plays for Columbus Day

Exclusive Broadcast of THE VOYAGE

Clara Kramer

CHARACTERS

REPORTER
ANNOUNCER
BYSTANDER
SAILOR
DOCTOR
WIFE
PALACE REPORTER
KING FERDINAND
QUEEN ISABELLA
COOK
YOUNG WOMAN
INTERPRETER
COLUMBUS

SETTING

Near the point of embarkation for Columbus' fleet at Palos, Spain, and in the courtyard of the palace.

(*Murmur of many voices, a continuous undercurrent.*)

REPORTER—I am broadcasting from the port of Palos, Spain, on this sunny August 3, 1492. This is a great day—perhaps a fatal day for ninety men—courageous, adventuresome men, who will embark on this greatest of all adventures—finding a new route to India, which, if successful, will prove that the earth is round.

(*Complete silence while next voice speaks.*)

ANNOUNCER—This is Station QXOP bringing you a program dedicated to an important holiday in the lives of all Americans—Columbus Day. We will take you back 460 years to a time when there were no radios—and put a microphone at the scene of an important happening: Columbus' departure from Spain to prove that the earth is round.

(*Murmur of voices again.*)

REPORTER—Ladies and gentlemen, it is near dawn and people are beginning to arrive to see the departure of the three vessels now lying at anchor at this seaport of Palos. Let me describe the boats. The flagship, the "Santa Maria," is a fair-sized boat capable of carrying, I should say, about fifty men. It has a deck and three masts for sails. The other two ships, the "Niña" and the "Pinta," are much smaller—wooden caravels no larger than fishing boats. They have only half decks. The twenty-five men who will man them will live in very close quarters. I can see some of them on board. They are bearded. A few are wearing the familiar sailor's outfit—the hooded smock and the red stocking cap. The others are dressed as you and I. I can watch them fixing the riggings. They're as agile as monkeys, jumping from mast to beam in their bare feet, tying ropes, and making last-minute preparations for their departure. There are many observers at the pier. Their moods differ. Some are sad; they're probably relatives of some of the sailors. Some are in holiday spirit. They have food hampers with them and they are joking. I may be putting it mildly, for many are openly jeering this venture. Let's find out what they're thinking. (*Pause.*) I'm a reporter. I'd like to ask a few questions.

BYSTANDER—Go right ahead.

REPORTER—Why have you come to see these ships off?

BYSTANDER—Well, it isn't every day that one can see over a hundred men make complete fools of themselves—and with the Queen's blessing!

REPORTER—Will you explain?

BYSTANDER—Explain? What is there to explain? A few of these men believe the earth is round. Why, any fool can see it's flat!

REPORTER—Thank you. Thank you. Ladies and gentlemen, I see a sailor about to board the ship. He's taking leave of an aged man and woman. (*Calls.*) Oh, sailor! One moment, please!

SAILOR—Yes?

REPORTER—As you see, I am a reporter. The people listening in would like to hear you answer some questions, I'm sure.

SAILOR—I'll try.

REPORTER—Thanks. First, who were those people you just left?

SAILOR—My mother and father.

REPORTER—Why are they so sad?

SAILOR—Because they think I will not return from this voyage. They're old and refuse to believe new ideas.

REPORTER—What new ideas?

SAILOR (*emphatically*)—That the world is round.

REPORTER—Do you believe that?

SAILOR—I do.

REPORTER—What proof do you have?

SAILOR—I've been a sailor for many years and when I see a ship in the distance I see its topmost sail first. As it comes nearer I see more and more sail and then finally the boat. The ship seems to come from down under. The ship I am on appears the same way to other sailors. The only explanation of this strange fact must be that the earth is round.

REPORTER—And you are willing to risk your life to prove it?

SAILOR—Feeling as strongly as I do that the earth is round, I can see no risk in this voyage.

REPORTER—Thank you. And now, I see a dignified gentleman about to board ship. I'll find out why he's sailing, for he's no sailor. (*Calls.*) Oh, sir!

DOCTOR—Yes?

REPORTER—You're sailing on this ship?

DOCTOR—I am.

REPORTER—In what capacity?

DOCTOR—As a doctor.

REPORTER—Are you the only doctor for the three ships?

DOCTOR—No, we are three—one on each vessel.

REPORTER—I see you are carrying a small bag. Are your medical supplies in there?

DOCTOR—Yes. I carry leeches to bleed men *(Continued on page 70)*

More Precious Than Gold

Evelyn Witter

CHARACTERS

KING FERDINAND
QUEEN ISABELLA
JESTER
NOBLEMEN—Including Perez and Jose.
LADIES—Including Maria and Christina.
COLUMBUS

COSTUMES

King and Queen wear crowns and brightly colored long capes. All Noblemen wear large hats with big plumes and long capes. Ladies wear high, cone-shaped hats. From the tips of these are hung filmy silk squares. Their dresses are long and very high-waisted. Jester has bells on his cap and on his soft-soled shoes. His blouse is multicolored and his trousers are very tight. Columbus is dressed very simply. He wears a short black cape.

SETTING

The throne room of the palace of Spain in about the year 1494. There are two large chairs for the King and Queen.

(*As the scene opens, the Jester is tossing a ball made of rags. He makes faces, and tries to do tricks with the ball. Noblemen and Ladies, who are standing on either side of the throne where the King and Queen are seated, laugh at the Jester, but the King and Queen look stern.*)

KING FERDINAND—Where is Columbus? News has reached my ears that he has returned from his second voyage of exploration. Why does he not come to report to us?

QUEEN ISABELLA—Be patient, Sire. He will come presently.

JESTER (*holding his stomach with laughter*)—And with the gold you sent him for, no doubt!

QUEEN ISABELLA—Hold your tongue, foolish one! This is no jesting matter.

NOBLEMEN AND LADIES—(*as trumpet sounds off stage*)—He comes! Columbus has returned!

PEREZ—With gold for the glory of Spain!

MARIA—Our rulers were wise to finance this second voyage!

CHRISTINA—We'll all be rich!

JOSE—All hail, Columbus!

ALL (*together as Columbus enters*)—Hail, Columbus!

COLUMBUS (*walks proudly to the throne carrying a black ball, bows low*)—Your Majesties!

QUEEN ISABELLA (*smiles*)—It is with deep pleasure that we give you audience.

KING FERDINAND—We've been waiting these many months. The cost of your voyages has drained our treasury. Where is the gold?

COLUMBUS (*hangs his head*)—Your Majesties, there is no gold.

NOBLEMEN AND LADIES (*speak among themselves*)—No gold! He says there is no gold!

KING FERDINAND (*rises to his feet in anger*)—What do you say? No gold! Is this some joke? Or have you found gems or other treasure? Speak, man. Tell me what you bring from the Indies?

COLUMBUS—No treasure, Your Majesty. Just a few strange objects like this. (*Shows ball.*)

ALL (*watching the first bouncing ball they have ever seen*)—Oh-h-h! *(Continued on page 79)*

The STAR That Became a Water Lily

FOR PRIMARY GRADES STUDYING ABOUT INDIANS

Lillian Pennington — *Second Grade Teacher*
Joyce Gardner — *Music Teacher*
Riverdale Country School,
Riverdale, New York N.Y.

Robert Browning Baker

CHARACTERS

GROUP I—Any number of girls and boys.
GROUP II—Any number of good singers.
SQUAW, FIRST CHIEF, SECOND CHIEF, THIRD CHIEF—These Indians are the people of the village who see Little Star and come out to talk to him.
LITTLE STAR
STORYTELLER—A good clear reader.

COSTUMES

All the children dress like Indians except Little Star, who wears a robe or girl's dress with a cord tied around the waist. On his head he wears a band with a gold star made of gold foil. Indian headdresses make enough of an Indian costume for the other children. These can easily be made of crepe paper or corrugated paper with feathers attached and they will be very effective. (Many of our headbands were made of beads because we did beadwork in connection with our Indian unit.)

SETTING

Out of doors near an Indian village. We discussed and planned our scenery. Then we painted it and cut it out for use on the stage. The tepees were attached to the curtain to give the effect of a village. The three scenes—mountain, hillside, and forest—were placed at various heights on the back of the stage at the right-hand side. We used a high ladder chair for the Star to sit on and then arranged the clouds around it, to give a sky effect. The lake was nailed to two poles, with light boards attached to the sides, so it could be carried easily.

One music period the children decided what dances and songs would be included. During other music classes, they practiced beating the tom-tom and moving to its rhythm and they originated "The Lily Star" song.

NOTE

We used the tom-tom which we made while engaged in our Indian unit. We typed the story in large type and pasted it in a big oak-tag folder. This made easier reading for the Storyteller. We placed the folder on a music stand by the tepee on the left-hand side of the stage so the Storyteller would be facing the audience as he read, and at the same time be able to see the play being acted out on the stage.

(*Indian children of Group I are seated Indian fashion in a circle on the left-hand side of the stage. The children of Group II are also seated Indian fashion in a circle on the right-hand side of the stage. The center of the stage is kept open for the actors. The Star is up in the sky among the clouds. The play begins with both groups going through the motions of grinding corn as they chant their corn-grinding song.*)

GROUPS I AND II—
Grinding corn, grinding corn,
We are grinding corn.
In the sun, we grind corn.
Corn is very good.

(*At the end of the song Storyteller enters from right.*)

VARIOUS CHILDREN (*standing*)—Tell us a story! Please tell us a story!

STORYTELLER (*standing in middle of stage, greets them as he raises his hand in Indian salute*)—You have come to hear the story of the star that became a water lily! I will tell it to you as I promised. (*Children seat themselves and look at him with anticipation.*) Once long, long ago, there was, 'way up in the sky, a very beautiful Star. This Star would sometimes look down on the Earth and watch the children as they ran and played around the tepee.

(*Some children from Group II run to the center of the stage and play or dance. Music or the beat of the tom-tom helps them create dance steps. Then the children go back to their group. Storyteller takes his place.*)

LITTLE STAR—I love those little Indian children. I should like so much to go down and live with them.

STORYTELLER—Then one night the Star shot down, down until at last it stood out upon the big wide Plains, not far from the Indian village. Some people of the village ran out to look at it.

(*Little Star comes down from the clouds and stands in the center of the stage. Big Chiefs and Squaw run out to look at the Star. They stand on the right of the stage not far from the clouds.*)

STORYTELLER—Then the Star spoke.

LITTLE STAR—I have come, O good people, to live with you on Earth. I love to watch you working around your tepees. I love to watch your children at play. Where shall I stay? It must be where I can see you all, and where at night I can see my home up in the sky.

STORYTELLER—The people of the village discussed among themselves just where the Star might stay. Then one big Chief stepped forward and said—

FIRST CHIEF (*stepping forward and pointing to the painting of the mountains*)—Live upon the mountaintop where you can overlook the plain. The clouds will come down and rest upon the high peaks and each morning the sun will greet you. Make your home, Little Star, upon the mountaintops.

(*Little Star slowly shakes his head.*)

STORYTELLER—But the Little Star thought the mountains were too far away. He wanted to be near the children. Another Chief came forward and said—

SECOND CHIEF (*steps forward and points to the painting of the hillside*)—Dwell here upon the hillside, Little Star, for here the flowers grow brightest and the sun is the warmest.

(*Little Star shakes his head.*)

STORYTELLER—But the Little Star thought the hillside, too, was far away and he could not see his home in the sky so easily from there. Then a third Chief spoke out—

THIRD CHIEF (*stepping forward and pointing to the painting of the forest*)—Dwell in the forest, Little Star, for there the sweet violets grow and the air is cool and there the wonderful smell of spruce is in the air.

(*Little Star again shakes his head.*)

STORYTELLER—But the Little Star thought the forest too dark and dreary. So the people went back to their village and the Little Star went back to his home in the sky.

(*The lake appears. It is brought in by two children from Group I. They carry it so that they can't be seen.*)

STORYTELLER—Then one day the Star saw a beautiful lake. How clear the water was! The Little Star could see the sky and clouds in it. At night the stars shone down on its water. The Star loved the lake and shone down upon it. The children, too, loved the lake and they came out and played on its shore.

(*Children from Group II come out and do a creative dance by the lake—to music or to the beat of the tom-tom. Then they dance back to their places.*)

STORYTELLER—The Little Star watched the children and said—

LITTLE STAR—I will dwell here, for then I can be near the children.

STORYTELLER—So that night just as the sun was setting, the Star floated down, down upon the waters.

(*Little Star floats down behind the lake.*)

STORYTELLER—He sent his rays 'way down beneath the water and the Indian children are sure the rays took root. Perhaps they did, for sure enough, the very next moment there was a beautiful lily upon the water.

(*Lily appears. Like a puppet, it is dropped by the use of strings, from behind the lake, down over the water.*) (*Continued on page 74*)

Ghosts!!

Albert Barandon

Teacher, Sixth Grade,
James J. Sullivan School,
Philadelphia, Pennsylvania

CHARACTERS

TEACHER	PETE	EDITH
TOM	MIKE	JUDY
JOHN	MARY	GHOSTS—Six.
HARRY	SUSAN	SKELETON
JAMES	JANE	
DONALD	HELEN	

COSTUMES

Boys, girls, and Teacher wear ordinary school clothes. Ghosts' costumes may be fashioned easily from old sheets and pillow cases. Skeleton's costume is a common one at Halloween and may be borrowed, or rented inexpensively.

PROPERTIES

The ghost used by the boys is made by fastening a white ball and a coat hanger with a sheet draped over it to a long window pole. Ordinary tire chains make excellent rattling sounds. A white glove filled with cotton and tied to a dowel stick about three feet long makes an excellent "clammy hand." Any whistle that makes an eerie sound will suffice.

SETTING

Act I.—A schoolroom. All that is needed is a table and about fifteen chairs.

Act II.—A haunted house. Use a bare stage, a table, and seven chairs.

Act I

(*Class is seated in schoolroom near the end of the school day.*)

TEACHER (*closing book*)—Well, children, that's the end of our social-studies lesson. Since there are only a few minutes before dismissal, you may do as you like until it's time to go.

MARY (*raises hand*)—May the girls hold a meeting? We want to make plans for tonight. It's Halloween, you know.

TEACHER—Why, of course you may, Mary. I hope you're not planning any mischief.

MARY—Oh, no, Miss Crawford! We're just— (*Stops and looks at boys.*) Well, we're planning something just for us girls.

TEACHER—I see. Then I don't suppose you want the boys to hear. Boys, do you mind moving your chairs over here?

TOM—Certainly not. We're planning something, too.

TEACHER—I hope *you're* not planning any mischief, boys.

HARRY—Oh, no, Miss Crawford—not much anyway!

(*Boys and girls move chairs so that they are separated into two groups. Teacher works at her desk. John tries to sneak over and hear what girls are planning. Girls chase him away.*)

SUSAN—John's bothering us!

JOHN—I am not!

SUSAN—You are, too.

JOHN—Am not!

TEACHER—Quiet, quiet, children. John, come over here.

(*The two groups continue to whisper. Soon Mike and Donald edge closer to the girls.*)

JANE—Miss Crawford, these boys are trying to listen to what we say.

TEACHER—Well, it's time to go home anyway. Good-by and have fun tonight.

(*Boys jump up and start for the door, saying good-by.*)

TOM (*to girls as he goes out*)—We didn't need to listen. We know what you're going to do!

HARRY—Yeah, you're going to visit the haunted house tonight!

(*Boys go out laughing.*)

MARY—Now, how did they find out about that?

TEACHER—Oh, girls, you're not really going to visit that old haunted house tonight, are you?

MARY—Oh, yes, Miss Crawford! Our club is meeting there because it's Halloween.

JANE—And we don't believe in ghosts anyway.

TEACHER—Of course not, but accidents often happen in old houses.

ALL GIRLS (*going out*)—We'll be careful, Miss Crawford.

Act II

(*Ghosts and Skeleton are seated in a straight line facing the audience with Skeleton in the middle. They sit in silence for a minute. Lights are dimmed.*)

SKELETON—What's tonight?

ALL GHOSTS—
It's Halloween!
The night when ghosts like us are seen!

SKELETON—
What'll you do, my friends so gaunt?

ALL GHOSTS—
What ghosts do best, of course—
we'll HAUNT!

SKELETON—
Where will you haunt, Wearers of White Blouse?

ALL GHOSTS—
There's no better place than a haunted house!

SKELETON—
How will you haunt, my lively ghost?

SIXTH GHOST—Number Five!

FIFTH GHOST—
I bang this pan loud and long;
It scares them all, weak and strong! (*Bangs dishpan.*)

SIXTH GHOST—
As for me, Bones, I always shake
Rusty chains to make 'em quake.
(*Rattles chains.*)

SKELETON—
You're excellent Ghosts—and white as a feather!
Now start to practice all together.
(*Each Ghost makes its special noise.*)

SKELETON—
Well, let us go and be on our way!
We'll haunt and haunt till break of day!

SIXTH GHOST—
We'll show you, Bones, that we don't boast.
Number One!

FIRST GHOST—
Sometimes I'm a cat with horrible howl! Miaow!
And sometimes I sound just like an owl! WHO! WHOooo!

SIXTH GHOST—Number Two!

SECOND GHOST—
My clammy hand always makes folks shriek
When I touch it to their cheek!
(*Waves clammy hand.*)

SIXTH GHOST—Number Three!

THIRD GHOST (*blows whistle*)—
There's something about wind at night
That seems to give mortals an awful fright!

SIXTH GHOST—Number Four!

FOURTH GHOST—
I groan— I moan— OOOWW!
OOOHH! I shriek— EEEEKE!

(*Ghosts do a dance. They stop as Skeleton puts hand to his ear.*)

SKELETON—
Hark! Stop! Cease! Abide!!
Mortals are coming; let us hide.
(*All hide.*)

(*Girls enter from left carrying lanterns, flashlights, boxes and bags.*)

MARY (*holding lantern high*)—See how straight these chairs are! It looks as though someone has been sitting here!

SUSAN—I don't think they were that way last week when my father and I walked through the house.

JANE—Why was your father here, Susan?

SUSAN—He just bought this old house. He wants it for a barn.

HELEN—Maybe the ghosts have been using the chairs.

SUSAN—Nonsense! Let's get to work, girls. Help me pull that table over here and set the chairs around it.

(*Girls drag table to center of stage and arrange chairs around it.*)

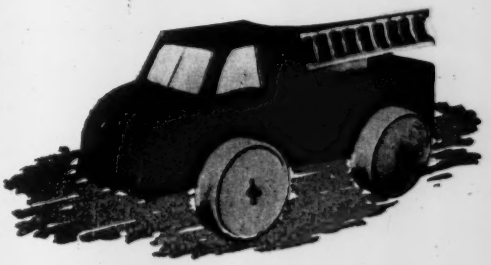
MARY—Now let's set our feast on the table so it will be ready. (*Girls pile boxes and bags on the table.*) Good! Now we must have our business meeting. As president, I call this meeting to order. (*Girls take seats.*) Secretary Jane, please announce the purpose of this meeting.

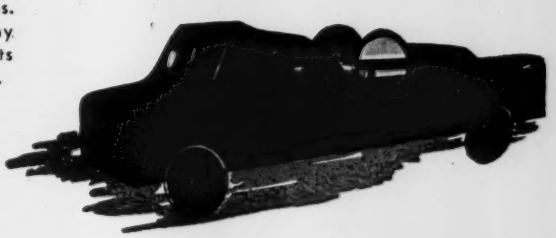
JANE—At the last meeting of the We-Don't-Believe-in-Ghosts Club it was decided to hold this meeting in (*Continued on page 79*)

FIRE ENGINES Are Fun for Your Small Fry

MAKING fire engines will not in itself teach anything about Fire Prevention Week, but it is good motivation for rousing interest in the subject, and also an excellent construction activity. Begin a week or two in advance by collecting all sorts of boxes and small cartons. Suit boxes will provide large pieces of cardboard. Glue, staples, brass fasteners, and adhesive tape made of cloth or cellulose will simplify the construction job.

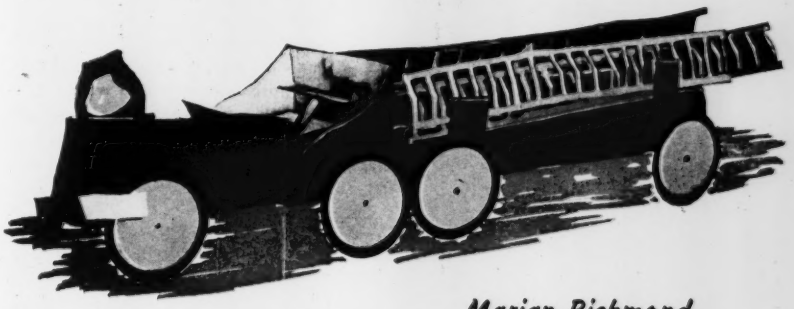
The pairs of wheels should be made first so the construction crew will know exactly how wide the body should be. When boxes are being used, the fire engine will probably be made in sections. A light strip of wood to which the sections can be glued will give a strong base and provide a foundation to which to attach the axles. When the engines are cut from large pieces of cardboard they may be built in one piece. The final move is paint. Mix several quarts of red, using inexpensive paint powder and making it rather thick.





These learnings can be developed:

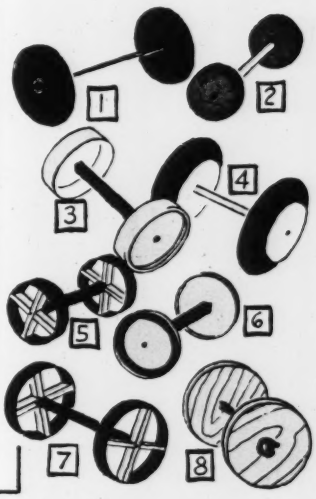
- A re-emphasis of the importance of not playing with fire.
- The importance of reporting a fire to an adult.
- An understanding of the purpose of the fire-alarm box and the fact that it should not be played with.
- An understanding of the need for staying out of the way when a fire truck rushes by or is at a fire.

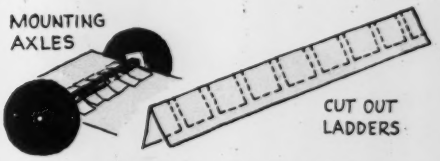


Marian Richmond

Construction Tips for Wheels and Axles

1. A set of four quart or pint mayonnaise jar lids make very satisfactory wheels.
2. Milk-bottle caps (two or three glued together) work well on little trucks.
3. The tops of round ice-cream cartons make sturdy wheels.
4. For unusual wheels, paste two ice-cream plates front to front with a block of balsa wood in the center.
5. Staple the ends of a strip of cardboard together and add spokes of balsa wood.
6. Canning lids (those used on vacuum pack jars) are easily fastened to an axle.
7. A mailing tube can be sawed into strips 1" thick, with wood strips as spokes.
8. Wheels can be made by slicing a thick dowel stick. Unless you are an expert, however, leave the job to the shop teacher or a high-school student.





THIN dowel sticks, pieces of wire, or strips of balsa wood make good axles. Because dowel sticks are usually hard, fasten the wheels by hammering tiny nails right through the wheels into the end of the stick. When using wire, punch a hole through the wheel with a nail, insert wire, and twist a knot to hold it firm. When using a square piece of soft wood, twist wire around it to wear a round groove in the wood.

The axle may be taped to the bottom of the truck or inserted in slots of cardboard fastened to the bottom.

Make Your Halloween

SLAPDASH ANIMALS

SINCE Halloween is a festival of fantasy, why not let the children's imaginations roam when planning their Halloween celebration? Mounted animals on platforms with wheels add color and excitement to the costume parade.

The children should refer to animal pictures in encyclopedias or other sources before deciding the proportions of the frames. Use nails to hold the rough wood pieces together and be sure to hammer down the ends of nails.

Once a wooden frame is constructed, wad up newspapers and tie them around the frame (they needn't be too tight) to give the animal shape. Strips of newspaper dipped in wallpaper paste complete the job. For a less messy procedure, spread paste over the area, wrap with strips of newspaper, and let the paste soak through.

A water-base wall paint will cover your animal evenly and inexpensively. Braces attached to the frame can be screwed to a platform.

What do you do with the animals when the parade is over? The giraffe will amuse the cafeteria with a sign reminder: "I'm watching everyone's manners." One school sent their animals to the local hospital's children's ward. In another case the animals, equipped with signs, were used to advertise a school assembly.

ELIZABETH MATTHEWS

Parade BIG and NOISY

SLAM-BANG NOISEMAKERS

1 CLATTERY LIDS. Mothers who now use aluminum may have some old tin covers or pie tins to give away. These make good cymbals, especially with a block of wood tacked to the handle side for easy holding.

2 ZIPPO. A Zippo can be made by older boys, with tin scraps. Cut a series of 8" strips. Bend and fasten the ends to a board. The player holds the Zippo in a lyre-like position and runs a stick or strip of metal along the loose ends.

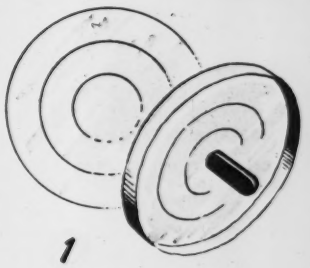
3 CLANKING CANS. All sizes of tin cans can be punched through the sides and strung on a rope. When dragged along behind a Halloweener, they make a delightfully disturbing noise.

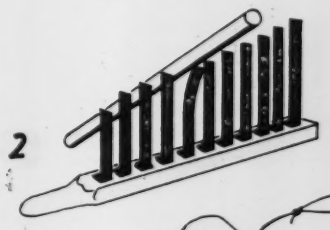
4 SHAKERS. A handful of gravel or stones placed inside a big two-gallon oil can will arouse any ghost. Garages or filling stations will supply the cans.

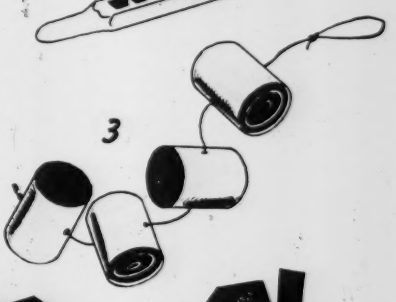
5 CLAPPERS. Small pliable strips of wood fastened to a piece of board about 15" long by 3" wide will clap, clap, to the end of the parade.

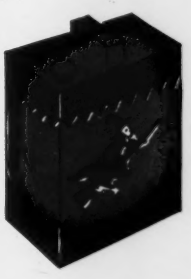
6 RATTLES. Even first- and second-graders can rattle stones in a can nailed to the end of a stick. Use juice or evaporated-milk cans with partially removed lids. Then hammer the open ends to a board wider than the can.

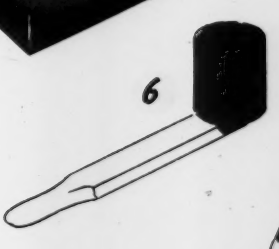
These noisemakers need not be made in school. Discuss their construction and they can be made at home—a wonderful way to co-ordinate school and play life. Have them returned to school for decorating and the awarding of prizes.

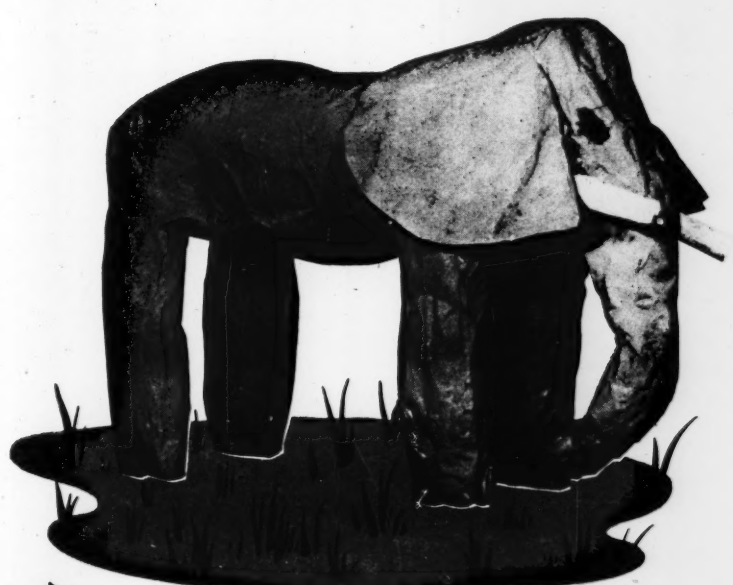


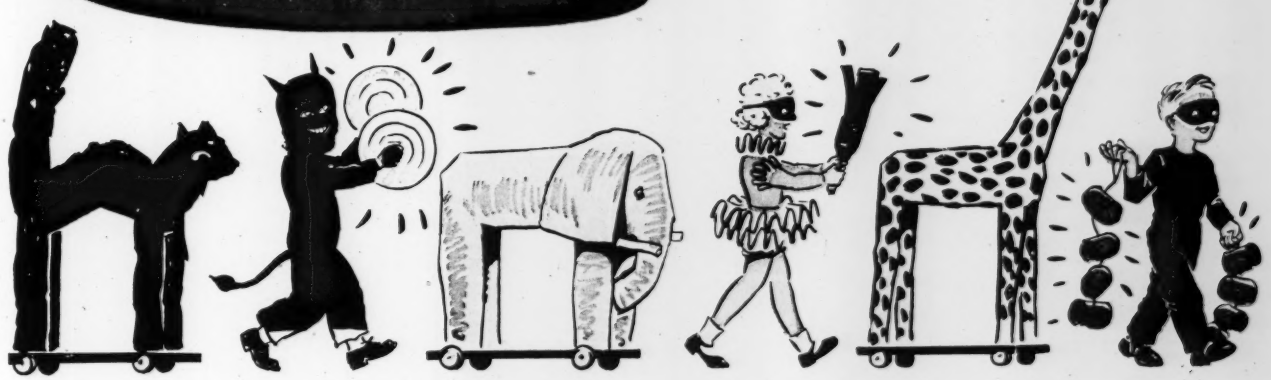








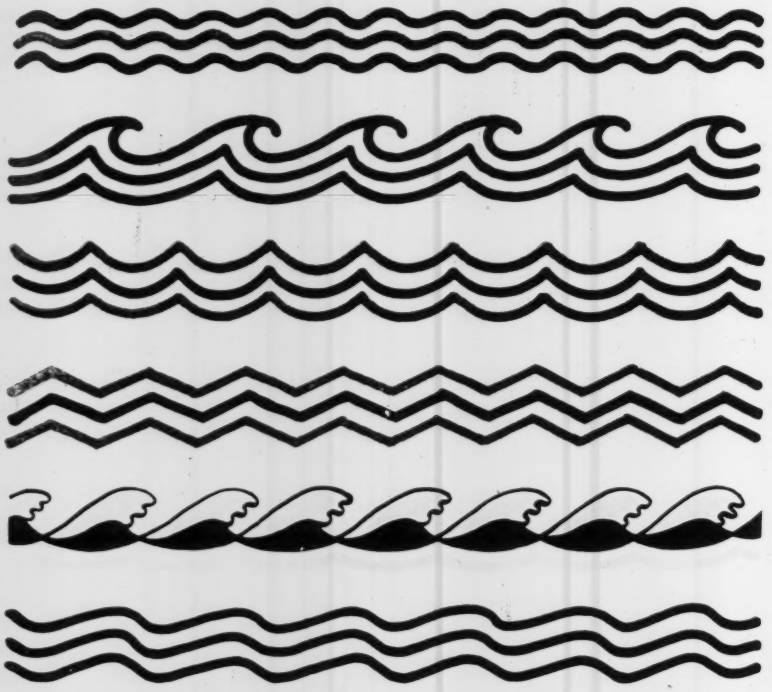




Interesting *Waves*

Make Columbus Day Pictures Exciting

JUST as the sea never looks the same, so are there many methods for representing waves. A storm may be raging, or the sea may be quiet. Young artists may want an imaginative treatment or a realistic one. They may show the waves in design, or may strive for a special effect to set the stage for their pictures.

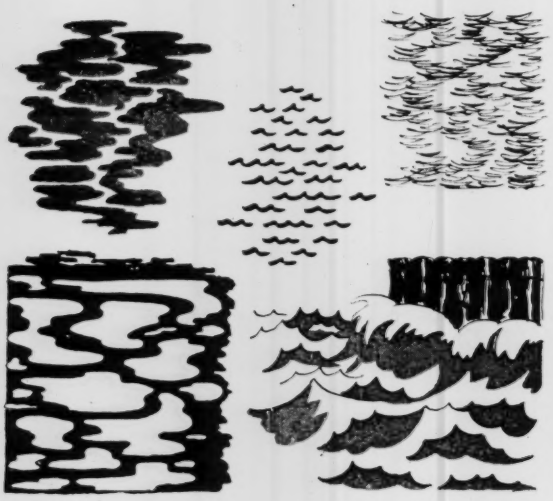


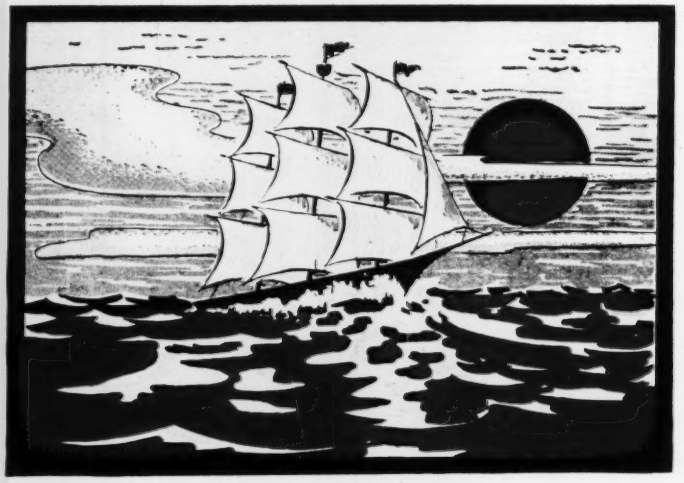
PROBABLY no three ships in history have made such an impression as the "Santa Maria," the "Niña," and the "Pinta." Every October they can be seen on the walls of many classrooms—the grade level doesn't seem to make much difference. This year you might consider having an exploratory lesson on waves before the pictures are made.

The medium is just as important as the design. Crayon, water color, or tempera will each give a different effect. Chalk on wet or dry paper is interesting, and try placing blue or green chalk on dry paper, and adding wet white chalk to show the white foam with a frescoed effect.

Finger painting is delightful for making waves. Cut paper is good for waves produced in design, and water-base paint like that used on walls of houses can be applied undiluted to give a third-dimensional effect.

If possible the children should work on a perpendicular surface like an easel, where they can back away from time to time and inspect their work. After all, the ocean is a vast and mighty expanse. It is hard to get a true perspective on it when your paper is lying on your desk.



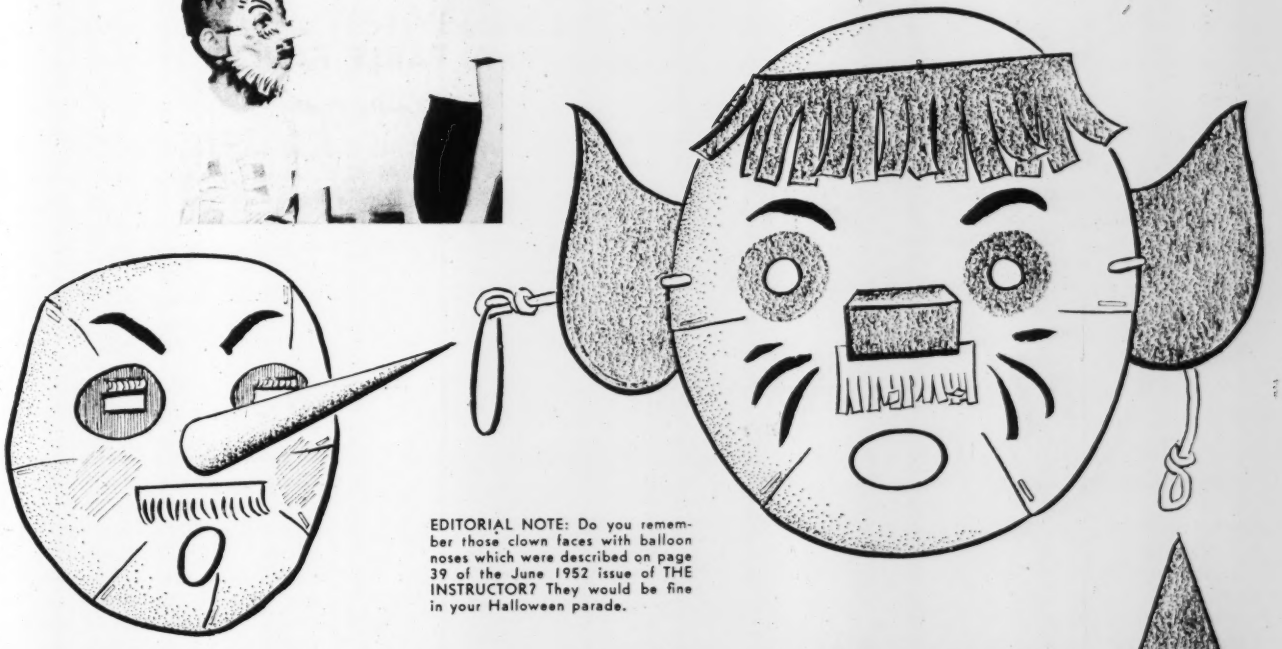


HALLOWEEN MASKS
In Half the Time

Gertrude Lofgren
Teacher, Grades 5–6,
Public School,
Perrydale, Oregon

TRY this short-cut method when making masks for party or parade. Each child cuts three circles of plain newsprint 8" or 9" in diameter and pastes them together with library paste. The children work in pairs. When the circles are partly dry, each child holds them to his partner's face. A fold is stapled or pinned at each side of the chin and one or two on each side near the eye to make the circle fit the face. The staples may be removed when the mask dries. Mark where to put the features, and cut them out later, using sharp scissors.

When decorating time comes, provide colored paper or more newsprint and paint. Noses of all sizes and shapes will appear. Elaborate eyelashes, eyebrows, hair, ears, and beards may be used. Paint will produce fearful effects. To hold a mask in place, a hole is punched on each side, level with the top of the ear, a pipe cleaner is put through each hole and fastened, and a rubber band is hooked over loops at each end.



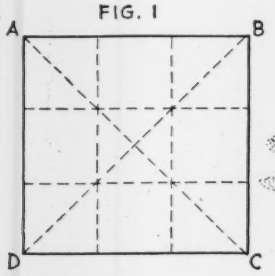
EDITORIAL NOTE: Do you remember those clown faces with balloon noses which were described on page 39 of the June 1952 issue of THE INSTRUCTOR? They would be fine in your Halloween parade.

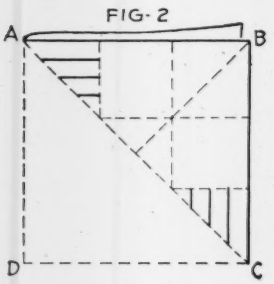
October Party Ideas - - - -

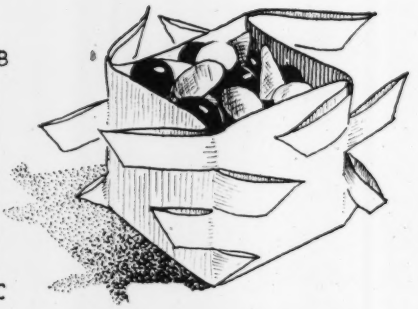
TWO PARTY FAVORS

Opal Hoagland

Two milk-bottle caps are held together for a wheel. A pipe cleaner is put through their centers, the ends becoming handles. Part of another pipe cleaner makes the legs. A nut cup is taped on the handles.

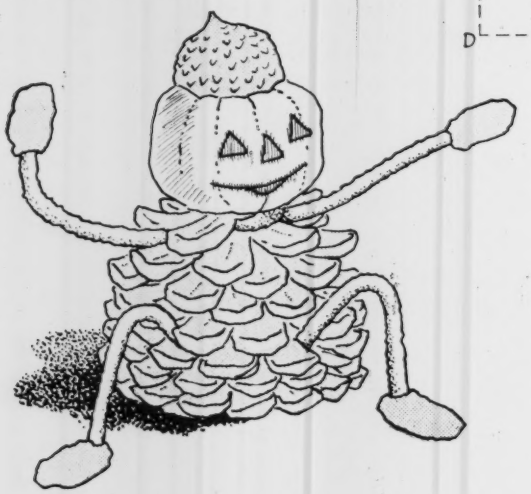






Onetia May Kelley

A 4½" square of paper is folded diagonally and then unfolded and creased diagonally the other way. Again opened, it is folded into thirds both ways. It should now look like Fig. 1. It is finally refolded along AC and the corners cut as indicated in Fig. 2. The other corners are similarly done. When unfolded, the base is pressed into a square and the tabs bent alternately, first in one direction and then in the opposite direction, to hold the corners together.



A TABLE FAVOR

Luella Pierce

Pipe cleaners are inserted in a pine cone to make arms and legs. A head with jack-o'-lantern features, and hands and feet, are formed from wallpaper cleaner. While the head is still soft, an acorn-cup hat is added. The head, hands, and feet are painted orange and the hat green.

DECORATED COOKIES FOR HALLOWEEN

Luella Pierce

Sugar Cookies

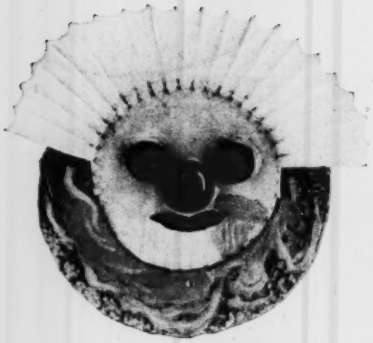
Cream together
- 2 cups sugar
- 1 cup shortening

Add
- 2 eggs, one at a time

Stir in
- 1 cup sour milk
- 1 tsp. soda

Add
- 1 tsp. vanilla
- 1 tsp. salt
- 5 cups sifted flour

Bake in a moderate oven



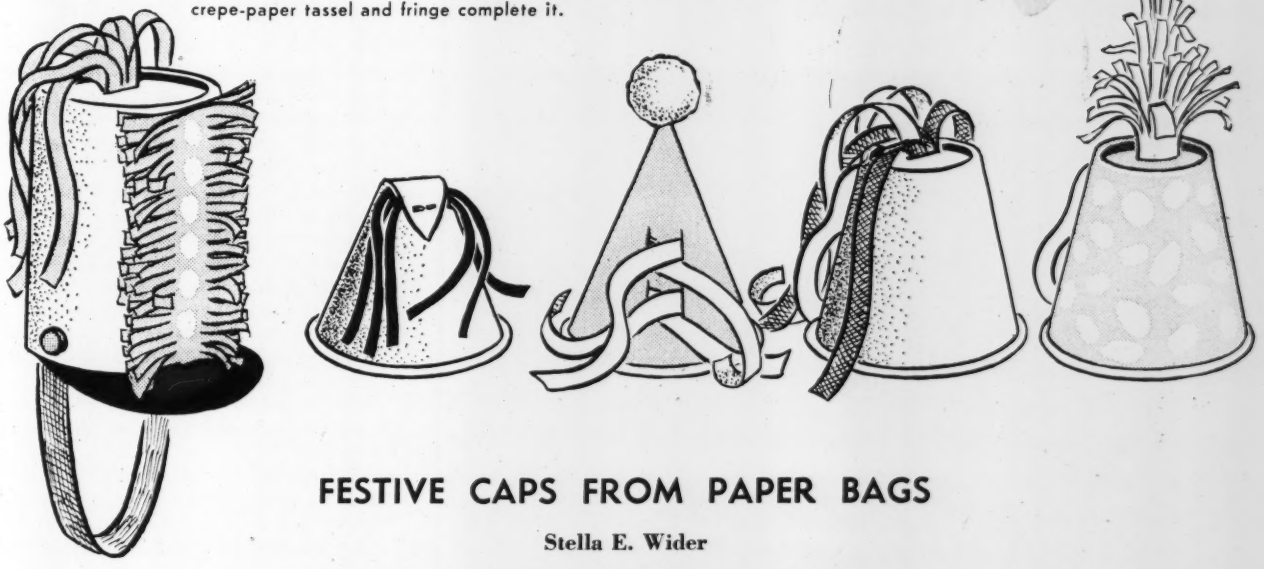
These sugar cookies can be spread with orange frosting (confectioner's sugar, cream, food coloring), and then decorated in various ways. Before the frosting hardens, add chocolate bits for eyes and nose; a red jelly bean or other candy for the mouth. Or, make a face from a paper baking cup. Half of a frilled section is cut away and, in the plain center, a nose and eyes are cut out. The mouth is drawn with red crayon but not cut out. When cup is pressed on cooky, frosting comes through holes. Then candy eyes and nose are pressed into the frosting.

And Some Hats to Wear

PAPER-CUP PARADE HATS

Luella Pierce

Paper drinking cups, both those with handles and the pointed variety, make interesting party hats. They are painted with bright tempera and decorated with a contrasting paint, and crepe-paper fringes, streamers, or glitter. A ball of cotton makes a good pompon. A cardboard visor, fastened to a cup with brass fasteners, makes it a drum major's hat. A crepe-paper tassel and fringe complete it.



FESTIVE CAPS FROM PAPER BAGS

Stella E. Wider

Paper bags, large enough to slide well down on a child's head, make good Halloween caps. The bottom of the bag is cut off in a pleasing curve, scallops, or any desired shape. The bags are painted with tempera or water color with paste added to give it more body. Let the children use their imagination in decorating the hats. Colored paper or pieces of other bags, painted brightly, can be slashed or curled and added to the hat.

Scratch Drawing

Everyone, regardless of grade level or art ability, will enjoy this art medium.

Horatio De Lorenzo
Teacher of Art, Public Schools, Olean, New York

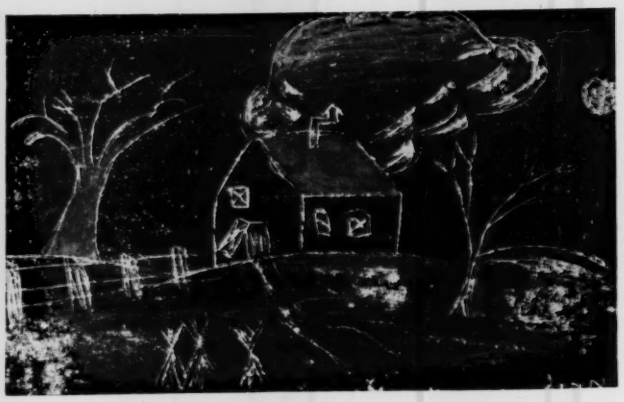
WHY do children like to make scratch pictures? To quote a fourth-grader: "They're exciting to make and exciting to work at. Even if you aren't good in art you have fun with these pictures."

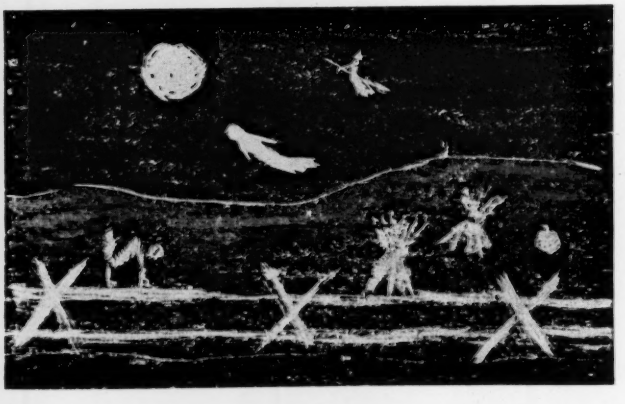
October is a good month for scratch pictures because the yellows, oranges, and reds are very effective showing through the thick layers of black, brown, and red-brown. A little purple worked in too is good. Usually a child likes to begin by making a rough sketch of how he wants the finished product to look. This should be in color so he knows where to apply various colors to his drawing.

After spreading a newspaper on his desk for protection, a child applies a thick coat of crayon to a sheet of manila paper. On top of that, he adds another thick coat of black crayon, or any very dark color. Now the fun begins!

Using the blunt end of a steel pen (insert it into the penholder backwards), a stylus, or a linoleum-block tool, he scratches off the darker color to make the picture that he had in mind. Unusual effects will be achieved with a variety of tools. A silver fork is good for waves, for example. Once an outline is made, a knife can scrape off large solid areas. The children should be encouraged not to work just in outline.

As an added touch to the finished result, mount the pictures on appropriate colored construction paper and display them on the bulletin board.





Girls and Boys Section

PUNCH THE DOUGHNUT

Ethel Hulslander

This is a good game to play outside. "It" hides his eyes and counts to one hundred. Then he yells, "Are you ready to punch the doughnut?" If the other players are all hidden, a player standing behind "it" draws a big circle on the back of "it" and punches the circle with his finger. Then he must run to a base before "it" catches him. If caught, he becomes "it" for the next game. If he isn't caught, then "it" hunts the hidden players and the first one he catches before the player reaches the base must be "it" for the next game.

When all th[illegible]ons have either been found o[illegible]run into base, the new "it" hi[illegible]is eyes and the game begins again.

MIXED-UP MEALS

Elizabeth Merriehew

Rearrange the letters in the second column to find the food that the persons in the first column like.

1. Simple Simon	ipe
2. Jack Horner	lumps
3. Winnie the Pooh	ohney
4. Miss Muffet	durcs, yewh
5. Knave of Hearts	ratts
6. Peter Rabbit	telucet
7. Goldilocks	georpidr

ANIMAL RHYMING QUIZ

Oscar H. Roesner

All had fun when little Myrtle
Brought to school a snapping
- - - - - -.

In the country lanes of course,
You may gallop on a - - - - -.

At the circus, children laugh
At the awkward tall - - - - - - -.

Near a pond and under a log
You may find a croaking - - - -.

It's no fun if peanuts can't
Be fed the circus - - - - - - - -.

Prairie Indians long ago
Chased the shaggy - - - - - - -.

WHO FOUND IT?

Edna Staples

Can you name the people who found these things?

1. Who found a crooked sixpence?
2. Who found a grain of wheat?
3. Who found a glass slipper?
4. Who found Lucy Locket's pocket?
5. Who could find no water but in his mother's pail?
6. Who found the cupboard bare?

COLORED GEOGRAPHY

Esther H. Dawson

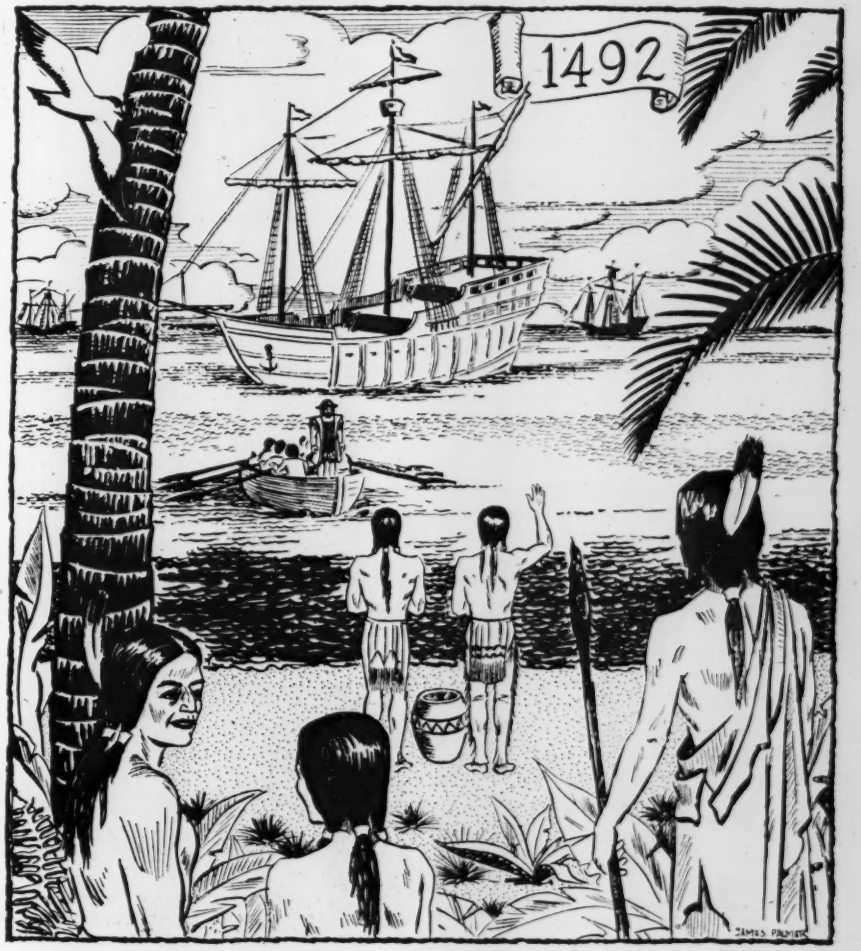
Each of the following places has a color in its name.

1. A mountain range in Vermont.
2. An island near the Arctic Circle.
3. A region in Kentucky.
4. A river in China.
5. A sea near Arabia.
6. A river in Texas.
7. Mountains in New Hampshire.
8. A sea in southern Europe.

Answers to puzzles, riddles, and quizzes are on last page of "Girls and Boys."

A Puzzle for October

Spell out Columbus Day, putting the letters in a column. Now find things in this picture beginning with each letter in the words.



Eddith Haggard

How would you like to give a "Haunted House" party? Make invitations from white cardboard in the shape of a weird house, marking doors and windows with ink. On the other side write this:

> The old house at (give your own house address) is reported to be haunted. You are requested to join an investigation party on Halloween night to discover what causes the weird lights and white figures recently seen there. Meet at eight o'clock.

When the guests arrive, the house must be dark. Then the hostess flashes a light in different parts of the house, using a flashlight.

With a rumbling thunder noise made by shaking a piece of tin, and the moaning of a ghost made by a toy whistle, the hostess, opening the door and speaking with a weird voice, asks the guests in. At the same time she throws a light on a cardboard ghost, wearing a sheet, and fastened to the wall.

The hostess then leads the group through the dark rooms. Just before flashing a light on other cardboard ghosts draped in sheets and placed at intervals, she makes more thunder and moaning sounds.

The route ends at the party room, decorated with all sorts of Halloween figures and autumn leaves. As this door is opened, another ghost is seen. Then the lights are turned on and several Halloween games are played.

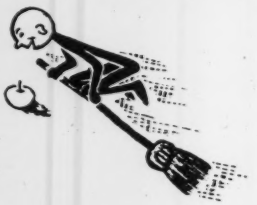
For the first game, each person in turn is placed before a mirror and given a teaspoon and a glass quart jar which he holds on his head with his right hand. With the spoon in his left hand, the player takes from a dish in front of him a pumpkin seed and puts it in the jar. He who puts the most seeds into the jar in one minute wins.

For the second game, place an empty baking powder can in a round basin in a dishpan. Standing at a line five feet from this target, each player must toss ten pumpkin seeds, one at a time. Each seed in the can counts ten points, in the basin, five, and in the dishpan, one.

Then it's time to try to walk the wall. The walls are two parallel tapes stretched over the floor. Two "cats" at a time see who can walk backwards along the tape in the quickest time, miaowing lustily as they go. The winner races with another until all have had a turn.

Now for some apple antics. Lay a broom on the floor with an apple about 20″ in front of it. The player kneels, putting both knees and both hands on the handle. He must then lean forward without moving either hands or knees and pick up the apple with his teeth.

For the last stunt each guest is given three black cardboard cats.



A hat is put upside down on the floor and a line drawn 6′ away from it. Each player in turn kneels behind the line and throws his cats one at a time into the hat. The winner is the one who gets the most cats into the hat.

The Riddle Box

Why is a watch like a crooked river?

What girl makes the most noise?

How do you know that eating carrots helps your eyes?

What goes under the water, over the water, yet never touches the water?

What contains a whole foot though it is only four inches long?

What kind of fruit does an electric plant grow?

A TRICKY SQUARE

Jessie Dundas

1	2	3	4
2			
3			
4			

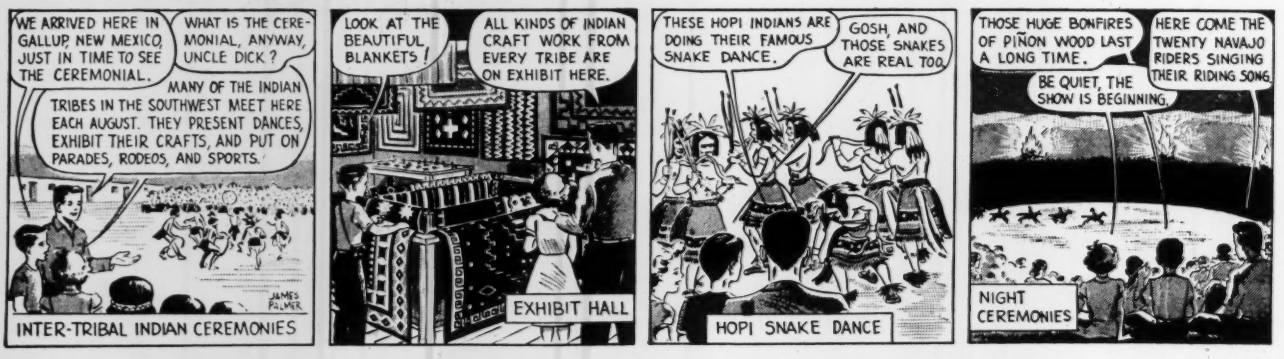
ACROSS

1. final
2. a state
3. a short letter
4. the organs of vision

DOWN

1. sclitary
2. a term used in hailing a ship
3. position
4. the digits of the foot

Sam and Sue Travel with Uncle Dick


WE ARRIVED HERE IN GALLUP, NEW MEXICO, JUST IN TIME TO SEE THE CEREMONIAL.
WHAT IS THE CEREMONIAL, ANYWAY, UNCLE DICK?
MANY OF THE INDIAN TRIBES IN THE SOUTHWEST MEET HERE EACH AUGUST. THEY PRESENT DANCES, EXHIBIT THEIR CRAFTS, AND PUT ON PARADES, RODEOS, AND SPORTS.
JAMES PALMER
INTER-TRIBAL INDIAN CEREMONIES
LOOK AT THE BEAUTIFUL BLANKETS!
ALL KINDS OF INDIAN CRAFT WORK FROM EVERY TRIBE ARE ON EXHIBIT HERE.
EXHIBIT HALL
THESE HOPI INDIANS ARE DOING THEIR FAMOUS SNAKE DANCE.
GOSH, AND THOSE SNAKES ARE REAL TOO.
HOPI SNAKE DANCE
THOSE HUGE BONFIRES OF PIÑON WOOD LAST A LONG TIME.
HERE COME THE TWENTY NAVAJO RIDERS SINGING THEIR RIDING SONG.
BE QUIET, THE SHOW IS BEGINNING.
NIGHT CEREMONIES

Science for Fun

Robert Stollberg

CHANGING COLORS

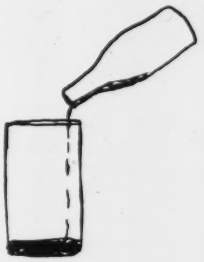
Have you ever seen a magician "change water to wine?" Did you know that this "magic" is done by means of simple chemistry? Or perhaps you have seen pictures of chemists who pour strange-looking liquids together. Sometimes these chemicals bubble and smoke, or even change color. Scientists, however, are not trying to fool the audience or entertain people. Instead they are finding out something about chemicals.

One of the things which scientists want to know about chemicals is whether or not they are *acids*. They speak of chemicals as being either *acid* or *basic* in nature. A base is often called an *alkali*. If they are neither acid nor basic they are called *neutral*. Of course, there are strong acids and weak acids, and strong bases and weak bases. These chemical opposites are extremely important even in simple chemistry.

Chemists often use indicators to help them learn about the acid or basic nature of chemicals. These indicators become one color in acids and another in bases. Litmus paper, which you can buy at a pharmacy, is an example of these indicators. The chemicals on the litmus paper become pink in the presence of an acid and blue in the presence of a base.

You can make your own indicator right in your own kitchen. All you need is some red cabbage and a little water. Cut the cabbage into small pieces until you have about a cupful. Add to this two cups of water, bring to a boil, and let it simmer about fifteen minutes. Take the cabbage from the water. Strain the water if necessary. The purple-colored juice left is a liquid indicator. It will help you tell whether a substance is acid, basic, or neutral. It is green in a basic solution and red in an acid solution. The purple color indicates that the solution is approximately neutral.

Some of the things around the house which you might want to test are: household ammonia, table salt, table sugar, baking soda, baking powder, laundry soap, orange juice, vinegar, water, aspirin, and rubbing alcohol. This cabbage indicator is not so powerful as the indicators which chemists generally use. Therefore you will have to use quite a bit of it.



To make your tests, put about a tablespoon of indicator in a clear glass tumbler or small bottle. Then add a few drops of the liquid which you are testing. In the case of solids, dissolve some in a little water and then test.

Now you can learn a lot about the common substances around the house. And, at the same time, you can learn something of how scientists change colors with chemistry.

FUN WITH WORDS

Esther H. Dawson

Here are some tongue twisters for you to say.

1. Bertie's burro brayed boldly.
2. Tilly teased Tessie till Tessie trembled.
3. Susie shall see shadows soon.
4. Lumpy Lambkin limped lamely.

A HALLOWEEN GAME

Edna Staples

Arrange the players in two even rows behind the leaders, who face the blackboard and are about 10′ from it. The object of the game is to see which side can draw a cat first. The leaders have a crayon and, at a signal, race to the blackboard and draw the cat's head. They run back, hand the crayon to the next in line, and go to the end of the row.

The second players draw the cat's ears and run back to the third players. The game continues until all the players have had a turn drawing the cat. Each player should know what part he is to draw before the game starts.

The first side to finish its drawing is the winner.

A BUTTON BUZZ SAW

June A. Stephenson

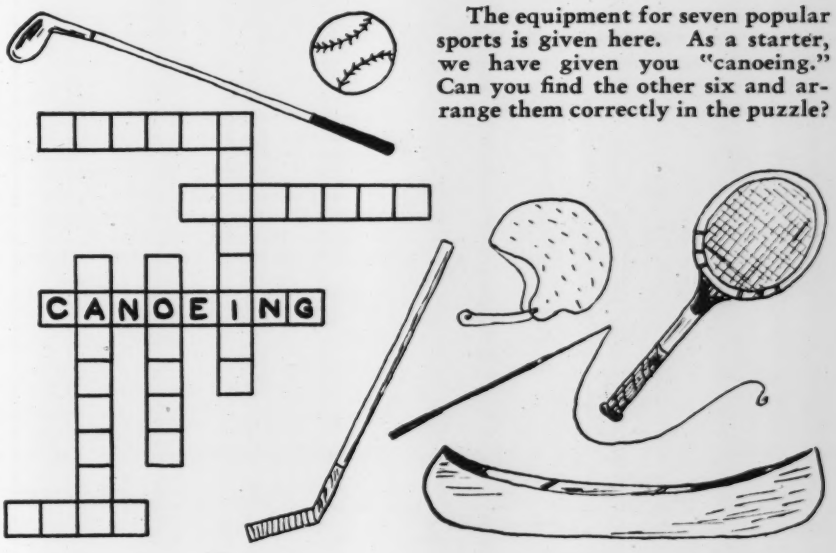
One large button and a piece of heavy string are the only materials you need for this gadget. Run the string through two of the holes in the button and tie the ends. Slide the button so that there is an equal amount of string on each side.

Toss the button either forward or backward in a circular motion with one hand until the cord twists up on either side of the button. Then gently pull in and out in a sideways direction on the cord with both hands. The button buzz saw will sing a buzzing song.

A Popular Sports Quiz

Donovan and Florence Moore

The equipment for seven popular sports is given here. As a starter, we have given you "canoeing." Can you find the other six and arrange them correctly in the puzzle?



EASY DOLL CLOTHES

Betty Beryl Furgang

Do you like to make dresses for your dolls? You can make lots of dresses for them out of paper napkins. Of course, they are not as strong as dresses of cloth, but you can have more of them.

Fold the napkin the right size for a doll dress and cut a hole for the neck and a slit so it will go over the doll's head. Cut pieces out of the sides to give the dress a waistline. A piece of ribbon makes a sash and holds the napkin in place so that you don't have to paste or sew the sides together. A rubber band can be used instead if you don't want a sash. If you like to, you may put designs on the dress with crayons.

A round or oval piece of colored paper makes a good doll hat. Cut a slit through the center long enough to fit over the doll's head.

WHAT AM I?

Laura Arlon

I climb across the mountains.
I race across the plain.
I keep on going night and day,
In sunshine or in rain.
I stop in many cities.
You will know my name, of course,
When I tell you that sometimes
I'm called an iron horse.

CHARACTER GUESSING

Effie Crawford

One player leaves the room while the rest choose the name of a well-known person. When the absent player returns, he questions the others until he discovers from the questions the character's name.

The player whose answer gives a final clue becomes "it."

Time to Smile

Teacher: If I killed one out of four flies, how many would be left?
Janet: One—the dead one.

Bill: Is this a secondhand store?
Clerk: Yes, it is.
Bill: Well, I want one for my watch.

Mark: My dog speaks his own name.
Jane: Yeah? What's his name?
Mark: Woof!

Guest: And what will you do when you are as big as your mother?
Little Sally: Diet.

ANSWERS TO QUIZZES

Mixed-Up Meals—
1. pie 4. curds, whey 7. porridge
2. plums 5. tarts
3. honey 6. lettuce

Animal Rhyming Contest—turtle, horse, giraffe, frog, elephant, buffalo

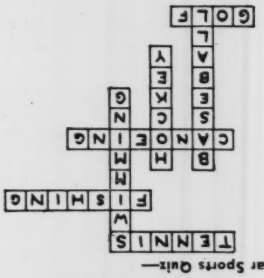
Who Found It?—
1. Cooked Man 4. Kitty Fisher
2. Little Red Hen 5. Simple Simon
3. Prince 6. Old Mother Hubbard

Colored Geography—
1. Green Mountains 5. Red Sea
2. Greenland 6. Red River
3. Bluegrass 7. White Mountains
4. Yellow River 8. Black Sea

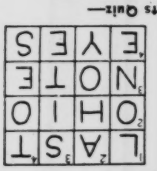
A Puzzle for October—Cabin, Clouds, Clothes; Ocean, Oars; Land, Leaves; Uniform, Underbrush; Men, Masts; Boats, Bird; Urn or Utensil; Ships, Spear, Sails, Shore; Dock, Date; Anchor, Arm; Yard, Yardarm, Year.

The Riddle Box—because it doesn't run without winding, Dynamite, you never saw a rabbit wearing glasses, woman going over a bridge with a jug of water on her head, a baby's shoe, currants

What Am I?—a train



A Popular Sports Quiz—



A Tricky Square—

Notes from *Aunt Grace*

Dear Girls and Boys,

Agnes and I wish that you could have been with us when we visited the farm last week end.

I'm sure you know that we both used to live on a farm and it's a great deal of fun to go back. The red rooster chased Agnes up a gold-colored maple tree but later she went with me while I gathered the eggs.

The cows all seemed so friendly and tried to be friends with Agnes, but she doesn't like their rough tongues.

Daisy, the cow, gave us milk for the house and so we thanked her personally by giving her an apple. She ate the core, seeds and all. The pigs were friendly, too, and kept grunting and begging for ears of corn.

Agnes got her fill of milk and I ate all the eggs and freshly canned vegetables I wanted. We came back to town early Monday morning on the milk truck. Can you guess what time we started out? The clock said six o'clock.

Agnes and I really enjoyed ourselves and we're planning on returning before Christmas. Perhaps you'd like to write us about some interesting places you have been. Agnes wants to know if you've ever lived on a farm or visited the country. She likes to roam in the fields and woods.

Affectionately,
Aunt Grace

Dear Aunt Grace,

Can you guess what I'm going to wear in our Halloween parade? My brother sent me a fancy mask, lantern, and robe from Japan. He is in the army.

Sheila Ryan, *New Mexico*

Both Agnes and I would like to see you all dressed up, Sheila. Agnes says she doesn't have to worry about a funny face. She wears hers all the time.

We welcome, but cannot acknowledge, contributions for this department. Two dollars or more is paid for each item used except riddles and jokes, for which one dollar each is paid. Manuscripts (except seasonal) not heard from in six months should be considered rejected. Those with stamped envelopes will be returned. Address: Girls and Boys, *The Instructor*, Dansville, N.Y.

DAY BY DAY FOR OCTOBER . . . *Esma Hackett's Daily Suggestions to Help You in Your Classroom*

1. *With your school routine well established, your class will be launching into all sorts of interesting group work. October is a wonderful month for science activities relating to seasonal changes. The methods of seed distribution are always of interest to young as well as to older children. Various types of seeds can be mounted for display on the bulletin board or in the science corner.*

2. *In addition to seeds, encourage the children to bring in leaves, nuts, stones, moss, ferns, bits of wood, scraps of bark, and other science material that can be used to promote interest in the out-of-doors. Much incidental learning will take place as your pupils label and classify the items for a science collection or museum.*

3. *As you discuss bringing in science material, respect for other people's property often needs to be stressed so that there will be no trespassing to obtain a desired specimen of some kind.*

• • •

6. *Among the special weeks and days in October are several deserving of recognition in the classroom. You may need to make some long-range plans with the children for the weeks emphasizing Posture, Fire Prevention, and the United Nations. These observances can be correlated nicely with your health, safety, and social-studies program.*

7. *This week is the Jewish Feast of Tabernacles. It is important to help children of one religious faith to understand those of another. To see how a fifth-grade teacher handled the problem during the Christmas season, look up the unit, "Chanukah and Christmas," in the December 1951 issue of THE INSTRUCTOR.*

8. *Make sure that your quiet-time activities include a wide variety of things to do. Don't use workbooks and duplicated material exclusively. Plan some creative activities now and then.*

9. *Give the children plenty of opportunity to use clay. Keep the clay in plastic bags inside your covered container; then it will stay just the right consistency. Oblongs of oilcloth are fine for use under the clay on tables and desks.*

10. *Early in the year make good use of the personal-experience story to get your young children to talk freely before one another. Discourage rambling, but don't limit the number of sentences if a child sticks to his subject.*

• • •

13. *It is not too early for your youngsters to start bringing paper garment bags for use later in making Halloween costumes. Brown bags are excellent for Indian and pioneer costumes.*

14. *Have you experimented with various types of music while your group works with finger paint? Waltz rhythms are especially good for encouraging long, easy, sweeping strokes. Seaweed, waves, and grasses in the wind are among the many ideas that may be portrayed by the boys and girls.*

15. *If your classroom is equipped with modern chalkboards, be sure to follow this advice given by a company that manufactures them. "Never wash a modern chalkboard with water, or apply any form of oil, wax, or cleaner. First erase; then finish cleaning by wiping with a clean, dry cloth, making long vertical strokes."*

16. *Granted that shy children are rare these days, occasionally there is one in a classroom. Such children find it much easier, at first, to talk before a small group. After gaining sufficient confidence, they will speak willingly in front of the class.*

17. *Making a large wooden toy box with a hinged cover is an excellent problem in woodworking for older boys in slow-learning classes. Such boxes are invaluable in primary and multiple-grade classrooms where the play center must be confined to a small area. Making and presenting such a useful box to a class of younger children is a real morale-builder for pupils in slow-learning groups.*

• • •

20. *Did you see the clever suggestion in a magazine of the present year which described the use of stuffed paper-bag heads for stick horses? Children would have great fun making the heads and using the "horses" in their dramatizations and recreation periods.*

21. *In schools where language problems exist, help the children learn the names of many objects by preparing games in which they match words with pictures in a mail-order catalogue. A tutoring system can be worked out with pupil volunteers taking turns at helping the children learn English.*

22. *If you are not on the mailing list of one of the big mail-order companies, why not write one of them and request that they send you their fall and winter catalogue? Teachers in multiple-grade classrooms will find all sorts of uses for material which the children can obtain from such a catalogue.*

23. *Get a copy of Bone and Adshead's* The Little Boy and His House *and read it aloud to your first-graders, showing them the pictures as you read. This is an enjoyable method of impressing upon the children that there are many different kinds of homes in the world. Winston is the publisher.*

24. *Check the grouping in your room to see that you are employing interest grouping, and grouping for research and special needs, as well as the more common type of ability grouping.*

• • •

27. *Be on the alert constantly for parental problems in the making. If you feel that a problem with a pupil's parents might arise, go to your principal and report it. In such cases it is always better to be "firstest" rather than "lastest."*

28. *Why not begin now to have your pupils save some of their papers in individual folders? You will make a good start toward preparing for open house during Education Week next month. Be sure to save some of the large paintings and drawings done by the class as well.*

29. *If the attitude of your children during their discussion periods needs to be improved, get them to work out some standards. From notes taken during the regular discussion period, they should be able to see that the members (as well as leaders) have definite responsibilities, such as listening to each speaker, contributing when possible, and sticking to the subject.*

30. *Are you yourself having some regular recreation and fun these busy days? Be careful not to let schoolwork fill time that should be used for recreational reading and relaxation.*

31. *Your Girl Scouts will enjoy taking charge of some observance today in honor of Girl Scout Founder's Day, Juliette Low's birthday.*

Teachers' Help One Another Club

ARTICLES for this department should not exceed 300 words. We prefer them typed, double-spaced, each on a separate 8½" x 11" sheet. Put your name and address on each sheet and on every photograph or sample. Address: Teachers' Help-One-Another Club, THE INSTRUCTOR, Dansville, N.Y.

Articles cannot be acknowledged or returned, but if an item is not heard from in six months it may be considered rejected.

We will pay two dollars upon publication for each article used and an additional dollar for a photograph or a drawing.

Keep your contributions coming!

NUMBERING FOR GAMES

Velda Blumhagen

WHEN numbering for games and relays, primary children frequently forget their numbers, causing confusion and delay when it is time to start the game. I have found it more satisfactory to give each player a slip of colored construction paper. Then the "Reds" can quickly take their places and the "Blues" theirs, with no lost time.

DRAWING PUMPKINS

Bayleh Feder

FOR a drawing lesson suitable for the season of Halloween, have the children make "personality pumpkins." After a short lesson illustrating how smiles and frowns may be drawn, the children work on their own, creating the pumpkin personality they wish. The results are imaginative and highly individual, and they have a charm all their own. Occasionally you may get a clue to the problems of children having emotional difficulties. (Their pumpkins wear sad expressions.)

When the faces are drawn on paper grocery bags they can easily be converted into effective masks.

INDIAN SONG

Mary Jo Plymale

CHILDREN in first grade love to sing "John Brown Had a Little Indian." My boys and girls liked it so well that they made up extra verses telling something about Indians. Each was accompanied by appropriate gestures. Here are some of the verses.

John Brown had a little Indian,
John Brown had a little Indian,
John Brown had a little Indian,
One little Indian boy.

One little, two little, three little Indians,
Four little, five little, six little Indians,
Seven little, eight little, nine little Indians,
Ten little Indian boys.

Each one wore a large feather headdress.

(Put both hands behind head and spread fingers apart to represent feathers. Be sure fingers show above head.)

Each one had a home in a tepee.

(Raise arms overhead with fingers interlocking to represent a tepee.)

Each one had a bow and arrow.

(Pretend to shoot with bow and arrow.)

Each one killed a great big bear.

(Measure with hands to show the length of the bear.)

Each one paddled a little canoe.

(Pretend to paddle a canoe.)

Each one did an Indian war dance.

(Hit hand against mouth and leap in a circle.)

FOR MUSIC PERIOD

Pattie Allen

OUR flannel board is used to good advantage during music period. A yard of white outing flannel stretched tightly across a smooth board and thumbtacked in place forms the working surface. A staff for music work is made of the narrowest width of black ribbon. Sharps, flats, notes, rests, and other symbols of notation are cut from black sandpaper. The children enjoy putting the ribbon staff on the flannel board and sticking the sandpaper sharps or flats and notes of a song in place.

At the end of the lesson, the various pieces are removed and are placed in a large envelope till required again. No blackboard erasing is necessary if this device is part of your equipment.

THREE HELPFUL HINTS

Roger M. Woodbury

LITTLE children have difficulty in getting a secure grip on the drums and tom-toms of the rhythm band. A screen-door handle, bought at a ten-cent store, attached to the side of each of these instruments will make them much easier for pupils to use.

Many teachers carry a brief case to school, filled with homework papers and other materials. One teacher solved the problem of where to keep her brief case in the classroom by screwing an ordinary cup hook in the side of the kneehole of her desk. Now her brief case, hung on the hook, is always within reach, yet out of the way.

Loop the cord of the movie projector around the leg of the table before plugging it into the machine. Now, in the event that someone trips over or walks into the cord in the dark, the projector will not be pulled off the table and smashed on the floor.

AN AUTUMN MURAL

Isabelle Anthony

WE APPROACH this art problem with a class discussion. The children tell what they have observed in regard to plant life and its change in color and general appearance during the fall of the year. They also show and describe the collections of leaves, flowers, seed pods, and insects which they have gathered.

Each child decides what part of the mural he wants to make, and is given lightweight colored construction paper, scissors, and a pencil. Then he gets to work. Freehand cutting is preferable, but sketching lightly in pencil before cutting is sometimes more effective. A few of the objects created by my fifth-grade pupils were: leaves, flowers, ears of corn, pumpkins, moons, birds, frogs, and cats.

A few techniques need to be presented at this point, such as how to shape cones and how to curl leaves and petals with the blade of a knife or scissors.

Although the whole class participates individually in making the parts of the mural, small groups prepare the background and are responsible for arranging the items on definite areas of the mural. Our committees painted a background with poster paint on heavy wrapping paper 24" wide and secured it to a suitable wall space. Then they fastened the pieces in place. The class showed great interest as each new piece was added to the background.

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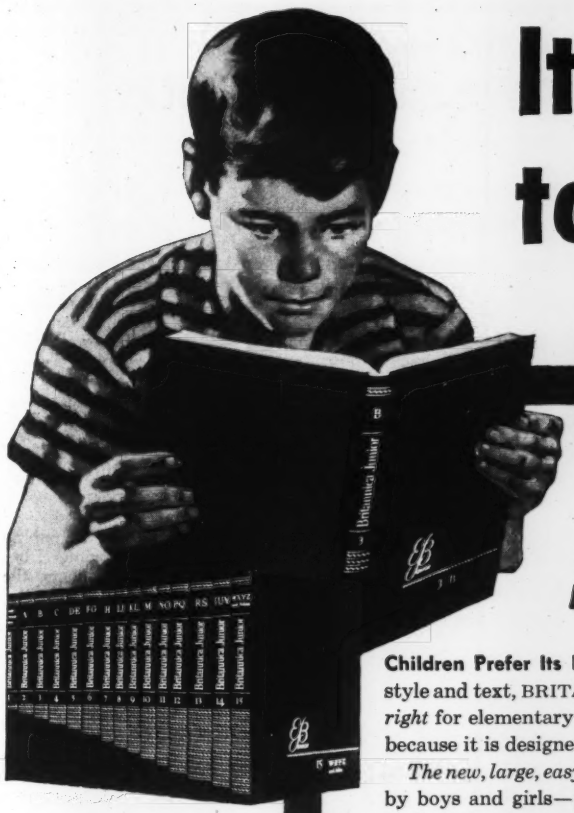

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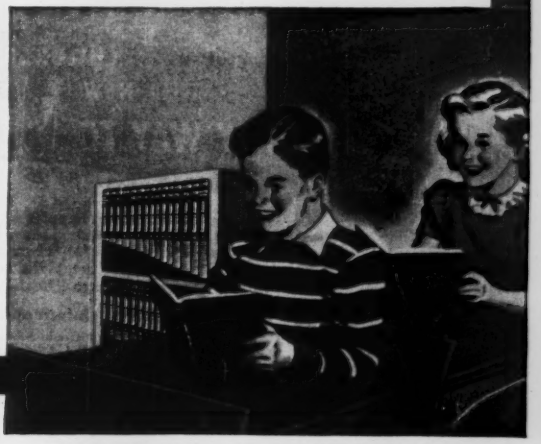

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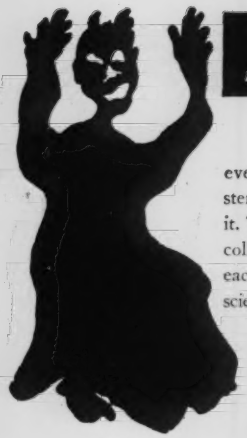
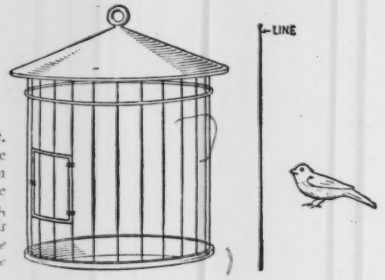


TRICKS THAT TEACH

A suggestion we hope you find interesting, useful

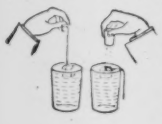
There's a scientific explanation for almost every trick. So, fun adds to knowledge when youngsters not only can do a trick but learn the "why" of it. Thus, you may welcome knowing about the tricks collected by Columbia University's Prof. Lynde—each with full directions and easy-to-understand scientific explanation. Below are four of these tricks.



1. How to see a big, white ghost. Gaze steadily for one full minute at the white mouth of this black ghost. Then look steadily at one spot on white wall or ceiling. A white ghost appears, fades and appears. GHOST *is caused by retinal fatigue—the "why" of which Prof. Lynde interestingly explains.*

2. You can't do this trick. Stand with your heels and shoulders against the wall. Drop a handkerchief on floor about a foot from your toes. Try to pick it up without moving your feet or bending your knees. IT'S BALANCE *vs. your center of gravity as Prof. Lynde shows.*

3. Try to lift an ice cube out of a glass of water with a loop of string. It can't be done. Now, lay the wet loop on the ice cube and sprinkle it with salt. After 2 or 3 minutes, lift string and lift the ice cube, too. THIS IS FASCINATING PROBLEM *in changing temperatures, which Prof. Lynde makes clear.*



4. Bird enters cage. Place an envelope upright on line. Place your nose and midforehead against upper edge of envelope. Look at bird with one eye and at cage with other. Bird appears to enter cage. YOUR BRAIN *fuses the two images. Prof. Lynde's simple explanation tells how this is done.*

If further interested—Prof. Lynde's tricks, with scientific explanations and descriptive sketches, are published in three volumes, SCIENCE EXPERIENCES *with Home Equipment*, SCIENCE EXPERIENCES *with Inexpensive Equipment* and SCIENCE EXPERIENCES *with Ten-Cent Store Equipment*. $2.00 each. If not in your library or bookstore, write to INTERNATIONAL TEXTBOOK CO., Scranton 9, Pennsylvania.

Tricks 1 and **4** are found in volume three; trick 2 in volume two; trick 3 in volume one.

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John Pepper's Notes

FOR CANADIAN READERS

QUESTIONS

THESE four questions for teachers were presented by Mr. T. A. McMaster of the Manitoba Teachers' Society.

1. Have you learned to be still, to listen to that small voice of The Master Teacher, and to meditate on His teaching methods?
2. Have you found some hobby that will help you relax?
3. Have you grown professionally in the past year? Is your presence being felt in the community?
4. Are you proud to be a teacher, and proud to let folks know you *are proud* of being a teacher?

FALL SOCIALS

OCTOBER days and turning leaves make teachers think of an outdoor social gathering. Dewson School's staff holds an annual corn roast that seems to be the ideal answer.

Each year they visit a different private picnic site a few miles from town. The proprietor has a big bonfire ready. Around the friendly fire, the teachers enjoy coffee, hot buttered corn, wieners, and buns. The proprietor of the site provides the fire and refreshments for a reasonable sum.

This type of social is pleasant, easily organized, and an informal prelude to the winter's work. Gatherings such as these do much to promote friendship, good will, and esprit de corps amongst teachers, who have little time for becoming acquainted during school hours.

STORY OF OIL

NOW that Prairie oil is so important to Canadians, a school project kit is being given to teachers. Fifth- and sixth-graders find it fascinating. The set of models comes in four large cardboard sheets (40" x 60") which children can cut out and assemble. Write Public Relations Dept., The British American Oil Company, Ltd., Toronto, Ontario.

TEACHERS

WHEN he spoke to the New Brunswick teachers gathered in St. John, Dr. M. V. Marshall had words of wisdom for all Canadian teachers.

Dr. Marshall said that the teacher is a civilizer whose work results in humans who use knowledge instead of superstition, principles instead of instincts, ideals instead of appetites. Human affairs are governed to a large extent by intelligence and good will because we have teachers. The work of the school is a form of social insurance against ignorance, vandalism, and irrational behaviour because the school is continually manufacturing and turning into the community knowledge, discipline, good attitudes, respect for property, good will toward other people. Teaching is passing on the most valuable possessions of man to the young and making young human animals into civilized persons.

SPEAKERS

IF YOU are seeking an entertaining speaker this fall or winter from outside the ranks of teachers, the Speakers' Panel of the Public Relations Department of C.I.L., Box 10, Montreal, may be able to provide one. Keep this C.I.L. free service in mind when next your service club, women's organization, or church group seeks an outstanding speaker for a program.

PUPILS' TOUR

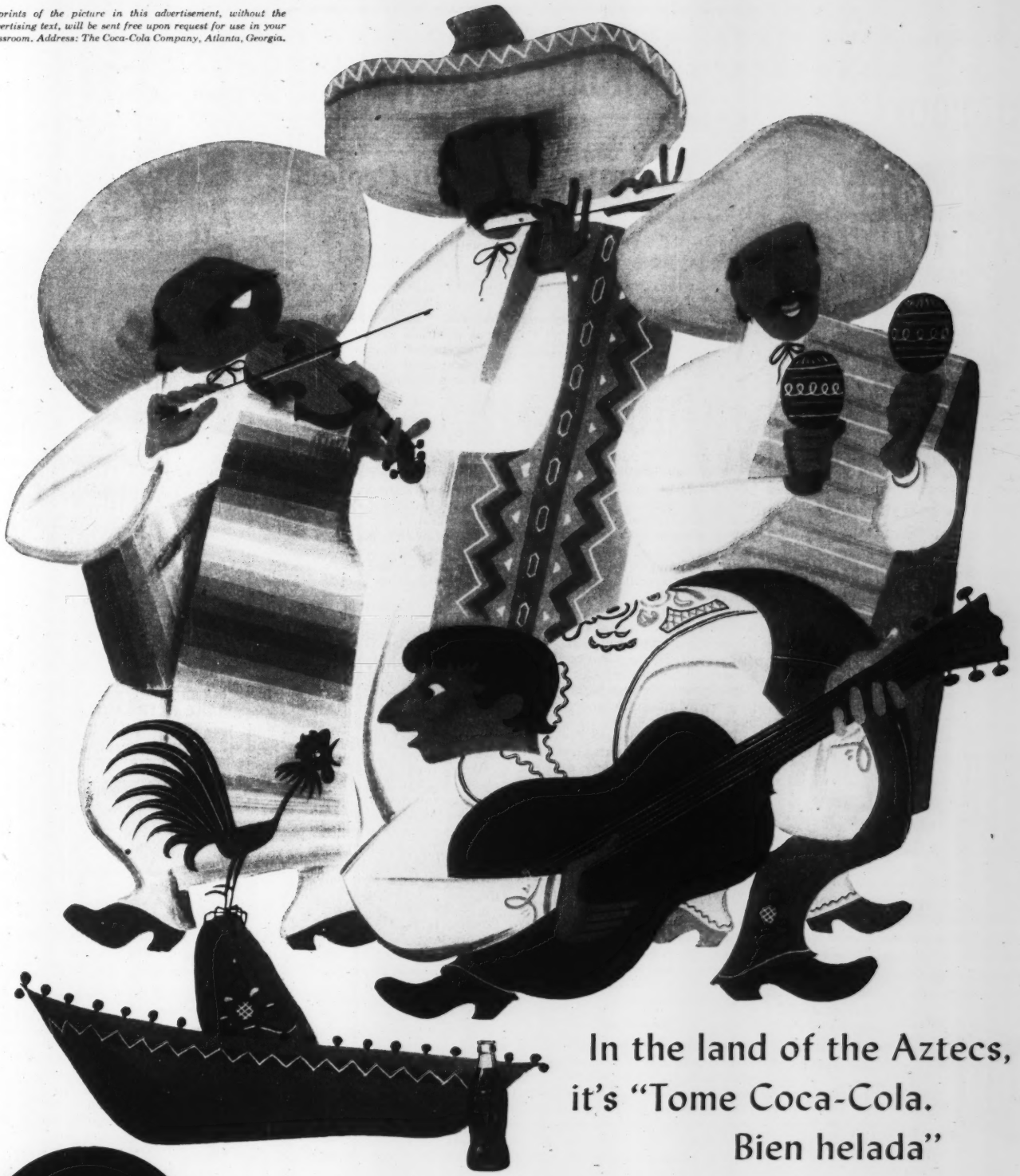
WHEN Mrs. Alta Nicholson discovered that twenty-five of her thirty-five pupils, in the hamlet of Bannockburn, Ontario, had never visited a big city, she decided that such a trip would be truly educational. A chartered bus trip to Toronto was arranged, including a tour of the Royal Ontario Museum, a dinner in one of the big city's finest dining rooms, plus a visit to Niagara Falls.

Mrs. Nicholson's pupils started saving five cents a week. When funds came in slowly, she appealed to Thomas Richard Henry, *Telegram* columnist. After her letter appeared in his column, readers contributed a hundred dollars. Vern Freeland of Long Branch offered to treat the children to lunch at Eaton's Georgian Room. The T. Eaton Company donated an oil painting for their classroom.

These children had a day of educational sight-seeing they'll always remember. We can't all have folks playing fairy godmother for our pupils, but it shows that one child-centered and determined teacher can achieve a great deal.

Canadian Teachers—As you can plainly see, this column is all yours, although many teachers in the States will read it too. Would you like to be a contributor to, as well as a reader of, Mr. Pepper's Notes? Send interesting short items to Canadian Notes, *The Instructor*, Dansville, N.Y., U.S.A., and we will forward them to him. Payment will be made for all contributions used. Unused items will not be returned.

Reprints of the picture in this advertisement, without the advertising text, will be sent free upon request for use in your classroom. Address: The Coca-Cola Company, Atlanta, Georgia.



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SPECIALLY FOR RURAL TEACHERS

A Community Health Project

Mary Estelle Posso

Teacher, Longview School,
District No. 43, Ottawa County, Oklahoma

EDITORIAL NOTE: The rural school has a position in the community that cannot be overlooked. It often serves as the cultural center as well as the motivator of social, educational, and economic improvements. The rural teacher's position is distinctive and her influence reaches far beyond the classroom. Here is a rural school project that extended into the entire community. It is a good example of the thousands of community activities that occur every year in rural situations—it is one that could easily be carried on in your own school.

THROUGH a discussion in science class, my pupils exhibited an interest in good health and the possibility of eliminating tuberculosis as a national menace. This interest was so genuine that we decided to make a study of the present-day efforts to eliminate tuberculosis and to see how it could apply to our own community.

Like good researchers, we began by collecting materials from both the national and county tuberculosis associations, the County Health Department, and the local Medical Association. We also began a clipping file of magazine and newspaper articles.

The class decided to divide its activities into three parts—Research, Testing, and Fun. These were not divisions I would have chosen but they indicated real thinking on the children's part. Many separate projects included individual research, the preparation of an outline by a committee, written and oral reports, interviews with the County Health Nurse and Sanitary Officer, a lecture and film by a local representative of the County Tuberculosis Association, group discussions and a quiz program, recordings, a visit to a mobile chest X-ray unit, and a radio broadcast over a local station.

Research

The pupils found that the local tuberculosis, and the county health and medical, organizations, would supply them with free bulletins, posters, pamphlets, and films which were excellent source material. The book *Huber, the Tuber,* by H. A. Wilmer (Nat. Tuberculosis Assn.) was read aloud to all age groups as a basis for discussion. Later many of the children borrowed it for their parents to read.

Testing

The committee in charge of testing decided that a quiz program would bring to light the special learnings of the group and at the same time correct any false impressions that might have arisen.

A list of questions was prepared. Some were based on the fact that tuberculosis is present in cattle as well as in humans. In general, the emphasis was on the county and local program to eliminate tuberculosis, rather than statistical and technical explanations far beyond the comprehension of the children.

Fun

All of the projects which the committee listed as fun turned out to also be of high learning value. Appropriate posters and blackboard drawings were made as well as recordings of essays and the entire quiz program.

The film "Rodney" was shown by a local Tuberculosis Association representative, and both parents and neighbors were invited to see it.

Activities

The County Health Nurse held an immunization clinic. The pupils were so interested in the skin tests and the examinations of X-ray film that one fourteen-year-old boy went to the Health Department for a free chest X-ray, returning with additional information about X-ray machines and darkrooms.

While interest in this study was at its highest point, the County Tuberculosis Association announced that the Mobile X-ray Unit would be in our area offering free X-rays to all persons fourteen years of age or over. Most of the children in my school were too young to be included in the survey, but they urged the older members of their families to take advantage of the opportunity. In most cases the children accompanied the other family members, both to make sure that they went and also to see exactly how the X-rays were taken.

The high spot of the unit was a fifteen-minute radio broadcast produced by some of the older pupils over the local station. Talks were given about the work of the Tuberculosis Association nationally and locally. The children were good salesmen, selling their audience on the fact that tuberculosis need not be a menace, and urging everyone to take advantage of the Mobile X-ray Unit.

A question-and-answer session followed, with the leader asking questions and acting as a mediator, in cases of disputed points. The broadcast ended with a snappy slogan the children had written:

About 55,000 Americans far and near,
Die from tuberculosis each year.
We don't want to say good-by to you
In nineteen hundred fifty-two.

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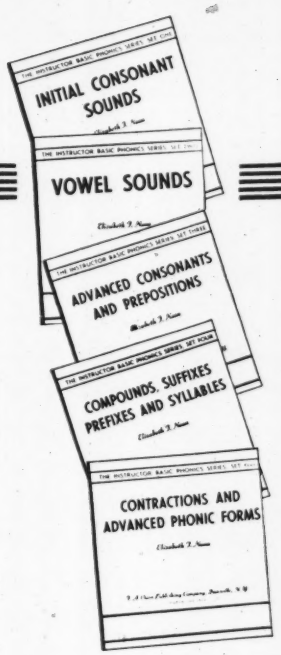

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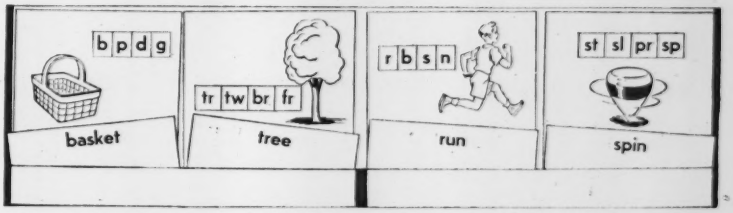
Each set consists of a sturdy folder that can be opened out in four parts to stand in the chalk trough or on an easel. It contains 16 charts and 16 cards, each printed on both sides. The charts are used for actual phonic drill while the cards vary in function, depending on the set. Each chart is carefully identified and each card is numbered to show to which chart it refers. The sequence of the phonics charts is the same as that of the reading systems. The Teacher's Directions suggest many uses for the charts and cards, and include a complete testing program. Each set is priced at $2.00.



Set I — Initial Consonant Sounds for Grade I

This set introduces all the initial consonant problems found in modern preprimers, primers, and first readers. Sixteen nouns and sixteen verbs demonstrate the sounds. Fifteen single sounds and fifteen blends are used. In this set the cards are used as part of the lesson by the reading group. The teacher places four charts in the folder and asks the child holding the correct word to match the card to the chart. Additional uses are suggested in the Teacher's Directions.

Set II — Vowel Sounds for Grades I and II

The 32 charts in this set include all the vowel-sound problems the child meets in elementary-school reading. The long and short single-vowel sounds come first, followed by vowel sounds affected by silent letters, long and short oo, rules for y, and the diphthongs. In keeping with modern reading practice, diacritical marks are used in the key words but not in the words listed for drill. In this set the charts are utilized for drill and the cards are used as flash cards following the lesson.

Set III — Advanced Consonants and Prepositions — for Grades II and III

The first sixteen charts in Set III complete the problems on consonants. Two-letter and three-letter blends are introduced both as initial and as final sounds. All blends included in today's reading texts of the first six grades are included in this series. The small cards are used as flash cards for additional drill and testing.

The last sixteen charts have been allotted to prepositions, because tests show that children need drill on prepositions if they are to read with accuracy without sacrificing speed. The sixteen most common prepositions were selected. The procedure for using the charts and cards is the same as in Set I.

Set IV — Compounds, Suffixes, Prefixes & Syllables — for Grades II & III

These charts take up four related problems. The eight compound charts automatically test the child as he uses them. The eight syllable charts drill on all the endings and give simple rules for adding them to basic words. The eight prefix charts have been placed after those on suffixes, since the prefix is considered the more difficult. Changes in meaning, as well as rules for applying both the suffixes and the prefixes, are given. The eight syllable charts attack all the syllable problems included in primary reading. The thirty-two cards provide flash-card drill and are used in connection with the testing program.

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Both the contracted and non-contracted forms are included on the sixteen contraction charts. The sixteen contracted words with highest frequency in the basic reading systems are included. The sixteen charts on advanced phonic forms serve as liaison material for the teacher who is expanding her reading program into the language-arts field. Simple problems of tense, number, synonyms, antonyms, homonyms, accents, possessives, comparatives, and rhyming are included. All the cards of this set may be used for flash-card drill.

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Chee Goes to the Fair

(Continued from page 33)

till the last grain of blue sand, and final shadow line of black sand were in place. Chee gazed at the finished painting and attempted to memorize each part. But all too soon he noticed that the sun was getting low, and he knew that the time for studying the painting was growing short.

Just before sunset the oldest Medicine Man destroyed the beautiful painting. It is Indian tradition that no ceremonial painting is ever allowed to remain after sundown. Chee almost wept. It had been so beautiful!

In the great crowd outside the hogan, Chee might have had trouble finding his family if their wagon had not been near. But he saw his father standing in the wagon, and hurried to him, a little frightened but happy.

Another great ambition of young Navajo boys is to learn the ceremonial dances. Chee was no exception. He was looking forward with great excitement and pleasure to the dance for that evening.

His family grouped around their tiny campfire for a supper of mutton stew plus bread and canned peaches bought at the trading post. Then, the space inside the great circle of wagons was cleared for the Yei-be-chai dance.

Chee watched as the men, clad only in loin cloths, and decorated with paint, feathers, and bells, came out to try their steps. Several tom-toms beat out the rhythm, and these were joined at times by the weird rising and falling of the "Hi-ya, hi-ya" always heard at the Navajo dances.

At first just a few of the dancers came out. Their steps were light, but slow, and the dances short. Then they gave place to other groups who did the same thing. Chee shuffled his feet in rhythm with the tom-toms. Some day he would be taking part in these dances. As the evening wore on, the dancers increased in numbers, and the speed and complexity of their steps also increased.

The fires were burning more brightly. The tom-toms were beating faster, and the singing of the "Hi-ya, hi-ya" had become very wild. Now there were dozens of men all dancing at once. Their movements were in perfect harmony, but wild and swift. It seemed to Chee that the spirits of all dead Navajo warriors must have come back to take part in that dance. The tempo still increased; the noise grew louder; the dancers seemed to create a whirlwind in one great, final effort. Then, just as the first streak of day broke over the eastern horizon, the dancers stopped, the tom-toms throbbed no longer, and the wild "Hi-ya, hi-ya" died away.

Chee drew a long, sobbing sigh. He was almost completely exhausted, both physically and emotionally. He was happy and sad that the great Shiprock Fair was ended. Back at home on the reservation he would remember many times these wonderful experiences at the Shiprock Fair.

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Order the Ivory Inspection Patrol material for your classes with the coupon at left.

Judy's Problem

(Continued from page 31)

It was almost time for the last bell to ring when there was a knock at the door.

"Judy, please go to the door," said Miss Brown quietly.

A big, blue-coated policeman and a pretty woman were standing in the corridor with Mr. Harmon.

"Judy, are you sure it was Sue Mary?" the woman asked.

Judy nodded.

"Can you tell Mrs. Landis and me anything about the car?" the policeman asked. "Was it new?"

"Sort of," said Judy. "Its license was yellow. That's all I know, except the number was J-for-Judy 6543. I remember that. And Sue Mary was pulling—"

Mrs. Landis started to cry.

"Are you sure about that number, Judy?" the policeman asked. "Remember hard, now. You may save Sue Mary's life."

"That was the number," said Judy. "I remember it was J-for-Judy, and six because I'm six, and the other numbers all backwards."

"You can count on her," Miss Brown said.

"Good for you, Judy," said the policeman. "With that number, we should pick up the car right away."

Sue Mary came back to school on Monday.

"Judy saved my life," Sue Mary said. "I'll never call her a tattletale again. All the time in the car I kept thinking, 'Judy knows, so maybe I'll be all right.'"

Before she went to sleep that night, Judy sighed happily. "All children do little naughty things," she told herself, "which only tattlers repeat. But when they do dangerous things, like Ralphie running in the street and Sue Mary getting in the car, it's time to tell."

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NOVEMBER 1952

SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.
						1
2	3	4	5	6	7	
9	10	11	12	13		
16	17	18	19	20		
23 30	24	25	26	27		

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FOR GRADES 4·5·6

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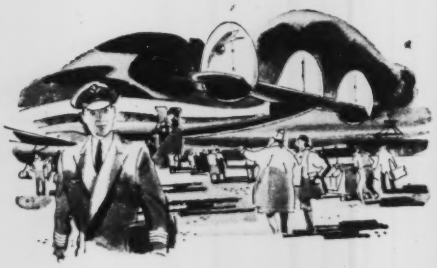

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Exclusive Broadcast of the Voyage

(*Continued from page 46*)

who are feverish, and some herbs to cure common diseases.

REPORTER—Are you making the trip solely to treat the men on your ship or do you have other motives?

DOCTOR—We're forward-looking men. We hope when we finally reach India to learn about new herbs and new methods of healing. Perhaps we may find a cure for the pox or the gout.

REPORTER—Thank you, sir. May success reward your sacrifice. (*To listeners.*) The pier is almost filled with people, old and young, joyful and sad. There is a sad young woman near me. Perhaps she will say a word or two. (*Calls.*) Young woman!

WIFE—What is it?

REPORTER—Do not think me rude to burst in on your solemn thoughts, but this is a great day—an exciting day—and it has moved many people in many ways. It has made you feel sad, I can see.

WIFE—It is the saddest day of my life.

REPORTER—Would you tell us why?

WIFE—And why should I not be sad? My dearest is on board this ship. I shall never see him again.

REPORTER—Why does he go if it makes you so sad?

WIFE—He was cast into a dungeon because he stole. He was to have been kept there ten years and then freed. Then I could have been with him again. But the Queen has pardoned criminals who will go on this mad adventure. My husband has chosen a quick death to ten endless years in a dungeon.

REPORTER—But a few of the men have hopes that Columbus is right. Is your man one of them?

WIFE—No, he believes as I do. We shall never see each other again.

REPORTER—Ladies and gentlemen, the crowd is getting restless. There is no sign of Columbus. I'll switch you to the palace. Perhaps we can catch the end of the ceremonies there.

(*Murmur of voices dies out. Complete silence. Murmur of voices is resumed.*)

PALACE REPORTER—Ladies and gentlemen, this is your QXOP reporter in the palace courtyard. Columbus is still with Queen Isabella and King Ferdinand. They are giving him last-minute instructions and papers pertaining to laying claims to any new land that Columbus discovers. (*Pause.*) There is a commotion in the courtyard. Just a moment, folks. Yes, the trumpeters are approaching, heralding the King and Queen. (*Sound of trumpets playing a royal march.*) I'm moving the microphone up to where the Royal Party and Columbus are standing. (*Sound of voices and cheers.*) This must be a great day for Columbus' young son, Diego. He has known almost all of his life about his father's desire to make this voyage; he has shared in his father's disappointments. Now all these are forgotten in the triumph of this moment. Diego will be well cared for during his father's absence, for Queen Isabella has appointed him as a page to Prince Juan. (*Slight pause.*) The King is speaking to Columbus. Let's see whether we can catch his words. (*Murmurs die down.*)

KING FERDINAND—You are embarking on a noble purpose—for the glory of Spain.

PALACE REPORTER—Columbus is now kneeling before the King. The King has taken a beautiful sword from a page and is holding it in outstretched arms toward Columbus.

(*Continued on page 85*)

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Commemorating the 200th anniversary of the birth of Nicholas Appert.

A visit with the father of modern canning

A PLAYLET

TIME:
1809

PLACE:
A small confectioner's shop in Paris

CHARACTERS:
Nicholas Appert
Colette Brissard
Henri Brissard

Monsieur Appert, the proprietor of the small confectionery, greets a young customer, Colette Brissard, and her father, Henri, as they come into his shop.

M. Appert: Good morning Colette, my dear! Good morning, Henri.

Colette: Good morning, Monsieur Appert. We have come on business.

M. Brissard: And very serious business, too, Nicholas. It seems our supply of candy sticks is running dangerously low.

M. Appert: Well! We must see to this at once! (*He reaches under the counter and brings forth several sticks of candy for Colette.*)

Colette: Oh, *thank* you, Monsieur Appert!

M. Brissard: Congratulations on your award, Nicholas! Now that the government has awarded you 12,000 francs, you are a rich man.

M. Appert: I am happy to have been of service to France, Henri.

M. Brissard: With our armies spread far and wide, food often spoiled before it could reach them. It was essential that a way be found to *preserve* food for long periods of time, to make sure our troops in the field could be properly fed.

M. Appert: Actually, my process is simplicity itself. I discovered that wide-mouthed glass bottles filled with food, carefully sealed, and then heated in boiling water would keep foods fresh until the bottles were opened.

Colette: And the food will not spoil?

M. Appert: No—it will not spoil as long as the air is kept out.

M. Brissard: Your discovery means that now our armies can be supplied with foods which will not spoil if they are not eaten immediately. Nicholas, I am proud to know you. You have done France and the world a great service!

This month marks the 200th anniversary of the birth of Nicholas Appert, the father of modern canning.

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50 for $1.25 With Name FREE Samples

NORTH STAR, 31 Glenwood, Dept. 29E, Minneapolis, Minn.

Speaking of Apparitions

(Continued from page 34)

The two upstairs bedrooms had probably been built as an afterthought, as there was no space for a stairway inside the house. The rooms were reached by an outside staircase, approached from the back lawn. Each had its own door off a small landing at the top of the stairs.

"They may come in the door," Enid whispered, "but I think from Gwen's hint about the secret passage they will use the closet."

"S'posing there really is a ghost," Molly shivered slightly. "Maybe the ghost wife picks grapes," she thought, "instead of berries. Don't be silly," she argued with herself. She shivered again.

"You cold?" asked Enid. Her voice wasn't so brave as it had been. "I'm not. I think it's kind of stuffy in here. Let's open the door a little."

"I don't know," Molly hesitated.

"Dope! If there are ghosts, they could go through a shut door as easily as an open one." Enid got up and opened the door. The cool air poured through the room.

"Leave the closet door shut, anyway," Molly begged.

It seemed that hours went by, and nothing happened. The sounds of the others going to bed downstairs had ceased. There was nothing but the lapping of waves on the beach, a few crickets chirping, and an occasional rustling of leaves in the slight breeze. Molly almost went to sleep several times but roused whenever Enid poked her, or when there was some different sound.

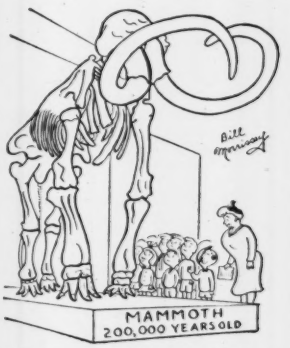
Then suddenly she came fully awake with a start. There was just the faintest scrunch. It came from the closet—definitely! Enid was wide-awake too. She nudged Molly, and Molly nudged back. Silently the two got out of bed, gathering their draped sheets around them.

"Near the window," Enid breathed into Molly's ear, "so they can be sure to see us." Her voice was far from steady.

They heard a tiny click, as the latch slipped in the closet door. There was a low groan. It might have been Gwen's voice, but it was fearful, nevertheless. A sob with a suggestion of giggle at the end could have been Betty's, but maybe it wasn't.

Enid laid a trembling hand on Molly's arm. "Get ready now," she breathed. She drew Molly back into a shadow. "Don't make a sound until I do."

(Continued on page 82)



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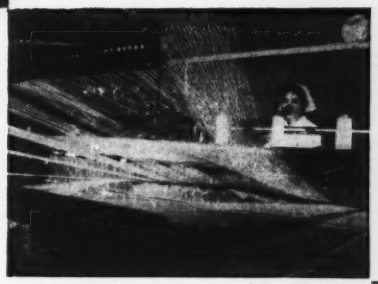

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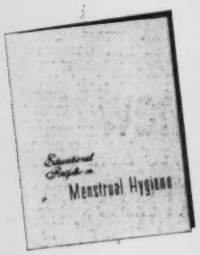

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The Star That Became a Water Lily

(Continued from page 47)

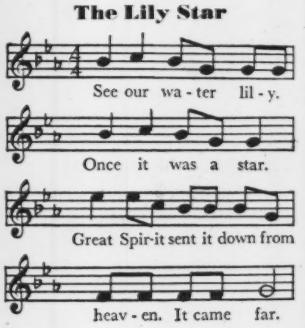
STORYTELLER—Its roots reached away down into the rich earth floor of the lake; its petals were pure white and it had a heart of rich yellow gold.

(Children from Group II rise, go to center of stage, sit down Indian fashion facing the lake, and appear to admire the lily while the music of the "The Lily Star" is softly played.)

CHILDREN NEAR LAKE—No flower has perfume so sweet! It is the Star! It will dwell with us forever and we will call it "the lily star!"

(Children in both groups and children by the lake all turn around so they face the audience, being careful to keep the circle arrangement, and sing "The Lily Star," the song that they developed in their music class.)

The Lily Star



STORYTELLER—And that, my people, is how the water lilies, or "lily stars" as the children called them, were found floating on the waters of lakes everywhere. Now you know! That is all! Ho!

Creative Dramatics

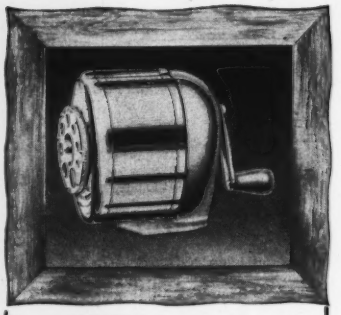
(Continued from page 45)

Should we publish the play anyway or send it back to the author, who wrote in all good faith, was the question. (She used dependable references which have only recently been disputed.) The deciding factor was the nature of the play itself. Its chief value is not to teach that crude rubber was brought from the New World to Europe at a specific time by a certain man but to point out that prejudiced persons (like the Courtiers who thought they knew everything) often fail to grasp the truth while someone like the Jester (who didn't pretend to know it all) may have true perspective. One of our editors remarked to me, "Maybe Columbus did take home a rubber ball. The Indians he met could have acquired it by trading with Indians from other localities."

There might be an occasion for presenting "The Star That Became a Water Lily" (page 47) when a class had not been studying Indians but ideally it should come as a culmination of a unit. The art work required for scenery and the tie-up with rhythms make it a well-integrated activity. Though the story is long, not much rehearsal time or memorization will be required because the Storyteller, who has the most to say, reads from a special script made for him.

Someone who saw the manuscript of this play wondered whether today's juvenile TV fans, who see so much blood and thunder and violent action, would enjoy this mild play. Why don't you let me know your opinion? Children should think of Indians as sensitive, warm-hearted, spiritual people, as well as warriors and stoics. This play helps

(Continued on page 83)



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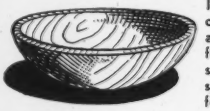

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Trick or Treat

(Continued from page 33)

soap windows and chalk up driveways," Charles reminded her, "that's half the fun of Halloween."

But the children did get treats. At each house, smiling grownups met the children with apples, cookies, and lollipops. Paper bags soon filled up, but the children were too excited to eat. Everybody was home and everybody was generous!

"Oh, dear," Charles groaned, pushing his mask back from his hot face, "I wish somebody'd be real mean and not give us treats, so we could do some tricks. We haven't done anything all evening."

Manuel wondered why they begged for food when they weren't hungry, and why they wanted to play tricks on people. Americans did a lot of odd things he could not understand at all.

"Let's go over to Mrs. Crabtree's house," Larry said. "She's got lots of great big windows we could soap."

"And a nice, wide driveway," Janey said, "that's fine for drawing pictures."

"I don't theenk—think—we should do that," Manuel began, but the others started to run and did not hear. He followed, and by the time he caught up, they were in front of the big house set back from the street among some large, old trees. Mrs. Crabtree had bought the old-fashioned house the year before, and had only recently finished remodeling it.

Manuel liked Mrs. Crabtree and he didn't want the others to play tricks on her. But he wasn't sure how to ask them not to. She was one of his customers, and always spoke kindly to him, even if the paper was late, or if he accidentally threw it in the shrubbery. She often gave him a cooky when he came to collect for the bill.

Manuel felt that Mrs. Crabtree was his good friend. But then, Larry was his friend too. This was Larry's party, and Manuel did not feel he should tell him what to do. "I want Larry to shoose me to be on his ball team. I want to go to Larry's birthday party."

Then he saw Charles had a large red crayon! Was he going to make marks on the fresh white paint of Mrs. Crabtree's beautiful house?

"Why do we beg for food and play treeks?" Manuel asked Larry.

"Oh, 'cause it's Halloween," Larry replied good-naturedly.

"We haven't played a single trick all evening," Sally pouted, "and Halloween's no fun without tricks."

"I bet Mrs. Crabby's an old sourpuss," Janey squealed. "Let's do something to her," and they all started down the driveway.

Manuel followed slowly behind. He was thinking fast. He could see that the others were determined to play tricks on somebody, but he mustn't let them do mischief to Mrs. Crabtree's house. Suppose they all got into trouble. Manuel shuddered to think of the trouble *he* would get into at home if he were caught by the police harming someone else's property. He was ready to turn and run for home when he saw the others go up on the porch of the big house and apparently read something. He hurried up behind them.

A cardboard sign covered the doorbell, and on the sign was painted a large hand with a long finger pointing to the corner of the house. Underneath was printed, "Go Around to the Back."

"Of all the nerve!" Larry exclaimed disgustedly.

"Fixed the doorbell so we can't ring it!" Sally exploded.

"I guess that gives us permission to do plenty of tricks," Janey said. "Now I'll soap that window!"

"I'll make a skull and crossbones on the porch floor," Charles declared.

"Wait!" Manuel almost shouted. The others stopped short. He didn't care now if he made them all plenty mad. "Let's give Mrs. Crabtree a shance before we do bad theengs to her nice house," he said desperately. "Let's see what is in back."

The others were quiet. Manuel led the way, and they went around the house. There they saw a light guarded by a ghost with a jack-o'-lantern head. Another hand pointed to an open door. The children went in, and soon found their way to the basement recreation room where a warm fire burned. Above the mantel was a large sign reading, "My Trick—Your Treat." At one end of the room was a table full of refreshments. Game material was placed where it was handy.

Soon the room was full of mystified children who had come to play tricks, but who had been pleasantly tricked themselves.

"Everyone unmask now," commanded a pleasant voice, and there was Mrs. Crabtree herself. She was a small person, and in her pirate's costume, the children had thought she was another Trick-or-Treater. Manuel wanted to shout, "I told you so," and remind Larry and the others that they did not deserve such a party.

(Continued on page 76)

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Doughnut Parade

(Continued from page 31)

She rode off on her blue tricycle. She rode along until she met Christopher Christian in his gray toy airplane.

"Come with me!" said Jennifer. "Hurry! Mr. Todd's car won't go! He has to deliver ten boxes of doughnuts before four-thirty!"

Jennifer Jensen on her blue bicycle and Christopher Christian in his gray airplane hurried back to Mr. Todd as fast as they could.

"Hello, Mr. Todd," Christopher said. "What's the matter with your car?"

"I don't know," said Mr. Todd, sadly. "It just won't run!"

"Maybe it needs gas," Christopher suggested.

"No," said Mr. Todd. "It has plenty of gas."

"Maybe we can push it," proposed Christopher.

"We tried that," said Mr. Todd, "and it didn't work. But perhaps with three of us—"

Jennifer stood in back of the left rear fender. Mr. Todd stood in back of the right rear fender. Christopher stood beside the left front fender.

"All together now . . . push!" directed Mr. Todd.

They pushed . . . and rested . . . and PUSHED . . . and rested. But the rickety old car would not budge.

"Oh, dear!" said Mr. Todd. "What shall I do? It's *twenty* minutes to four! I'll never get my ten boxes of doughnuts delivered by four-thirty!"

"We'll go and look for help," said Christopher. So he rode off on his gray airplane. He rode along until he met Jonathan Johnson in his red fire engine.

"Come with me!" said Christopher. "Hurry! Mr. Todd's car won't go! He has to deliver ten boxes of doughnuts before four-thirty!"

Christopher Christian in his gray airplane and Jonathan Johnson in his red fire engine hurried back until they came to Mr. Todd and Jennifer.

"Hello, Mr. Todd," said Jonathan. "What's the matter with your car?"

"I don't know," said Mr. Todd, sadly. "It just won't run!"

"Maybe it needs a new battery," said Jonathan.

"No," said Mr. Todd. "It has a new battery."

"Maybe we can push it," Jonathan said.

"We tried that," said Mr. Todd, "and it didn't work. But perhaps with four of us—"

Once more, Jennifer stood in back of the left rear fender while Mr. Todd stood in back of the right rear fender. Christopher stood beside the left front fender. Jonathan stood beside the right front fender.

"All together now . . . push!" directed Mr. Todd.

They pushed . . . and rested . . . and PUSHED . . . and suddenly the rickety old car moved a few inches! And then it stopped. They PUSHED . . . and PUSHED again but the old car wouldn't budge another inch.

"Oh, dear!" said Mr. Todd. "What shall I do?"

"It's *fifteen* minutes to four, now!" said Jennifer Jensen.

"You'll never get them delivered by four-thirty!" said Jonathan Johnson.

Just then, along came Timothy Timpkins in his yellow wagon. "Hello, everybody," said Timothy. "Are you ready to go fishing, Mr. Todd?"

"I'm afraid not, Timothy," groaned Mr. Todd. "It's my car."

"What's the matter with your car?" asked Timothy.

"I don't know," said Mr. Todd. "It just won't run. I have ten boxes of doughnuts to deliver before four-thirty! And it's *ten* minutes to four now!"

"We all want to help," Jonathan Johnson said, "but we can't think of a way."

"That's easy," said Timothy. "We'll have a doughnut parade. I'll show you. Just leave your car here, Mr. Todd. The garage man can come by for it later on."

When everybody was ready, it was four o'clock.

First came Timothy's yellow wagon. Mr. Todd sat in the back of the wagon with four boxes of doughnuts in his lap. Timothy kneeled in the front of the wagon and pushed with one foot.

Next came Jonathan Johnson in his red fire engine with three boxes of doughnuts on top of his fire hose.

Then came Christopher Christian in his gray airplane with two boxes of doughnuts tied to the wings.

At the end of the parade came Jennifer Jensen on her blue tricycle with one box of doughnuts tied to the handlebars.

"Is the doughnut parade ready to start?" asked Timothy Timpkins.

"Yes," said Jennifer Jensen.

"Yes," said Christopher Christian.

"Yes," said Jonathan Johnson.

"Yes, indeed!" said Mr. Todd happily. "Thanks to all of you, my doughnuts will be delivered before four-thirty as I promised."

"And then we can go fishing!" said Timothy Timpkins with a happy grin.

Trick or Treat

(Continued from page 75)

"And how did you like my trick, Manuel?" Mrs. Crabtree asked a little later as the two of them stood watching a game of darts.

"It was a fine treek, I theenk," Manuel replied warmly, "and very okay. But thees kid don't deserve so good a party."

"Why not?" Mrs. Crabtree asked curiously.

"Already they beg much food, then they were going to do bad theengs to your pretty house, and not even ring your bell."

Mrs. Crabtree smiled. "And you wouldn't let them?"

"Well, I say let's give you shance first—chance I mean."

Mrs. Crabtree laughed. "That was kind of you, but all that is a part of the Halloween fun. You know, Manuel, Halloween is a custom so old that we aren't sure just when it began, but it has always meant tricks and mystery, dressing in costumes, good food and good fun. I don't honestly believe those boys and girls would do anything very bad, do you?"

"Maybe not too bad," Manuel admitted.

"I know what fine children they are." Mrs. Crabtree pointed to Janey. "Every day she takes care of her little brother after school so her mother can have a rest. Charles is on school traffic patrol, and a good officer he is, too! I often see Sally coming from the grocery where she goes for her mother, and when Larry runs errands for me, he never will take a cent for his trouble. I am so glad to have that sort of boys and girls for neighbors that I wanted them to know how I feel about them, so I gave a Halloween party for them."

It was Manuel's turn to feel a little ashamed. Once he had wanted to be friends with Larry and his crowd because he admired the things they owned and the good times they had. But now he saw that real friends meant more than that, and he hoped he could measure up and be a real friend too.

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A Home for Mrs. Squirrel

(Continued from page 29)

hole all lined with leaves, and she's worked hard putting nuts in it. She has nuts buried all over the yard, too."

"But what can we do?" asked the man. "I have to fill that hole."

"Could you wait a day?" pleaded Johnny. "Maybe my father and I could figure something out."

"I can wait two or three days," said the tree surgeon. "I'm just looking things over today. I'll do all the other trees around here first."

The tree surgeon went back to his truck. Johnny took a peanut out of his pocket and sat down on the grass to wait for Mrs. Squirrel. In a minute she was beside him, lifting the nut from his fingers with her quick paws.

"I just have to help you," said Johnny. "You've worked so hard, I can't let you be thrown out of your house."

That night Johnny told his father about Mrs. Squirrel.

"I don't see what we can do about it, Johnny. The hole in the tree does have to be fixed."

"Dad," said Johnny, "do squirrels ever live in houses like birds?"

"Of course," said Johnny's father. And then he added quickly, "That's the answer! Why didn't I think of it before? Come on, Johnny. We have time to go to the library tonight before it closes. We'll get a book on squirrel houses. We can have a good home ready for Mrs. Squirrel when the tree surgeon comes to fill the hole."

Johnny and his father worked on the little house before supper and after supper and even before breakfast, but it took two days to finish it. When it was all done, Johnny's father climbed the apple tree and fastened the squirrel house to a big limb above the hole where Mrs. Squirrel was living.

"It looks good," said Johnny. "Do you think she'll like it?"

"We can only wait and see," answered his father.

"Well," said the tree surgeon when he came to fix the apple tree, "a squirrel house. That's a good idea." He began to clean out Mrs. Squirrel's old home. Some of the nuts he laid in the new little house. The others he dropped to the ground. "I think she'll want to carry the nuts to the new house, herself," he said.

Mrs. Squirrel was puzzled by all this and very angry. She ran up and down the oak tree out in front, scolding the tree surgeon all the time.

"Don't worry," said Johnny. "You can move right into the squirrel house. It's better than the hole in the tree."

But even after the tree surgeon had gone, Mrs. Squirrel still sat in the oak tree, chattering and fussing. Johnny went into the house. He thought maybe she would go back to the apple tree if she were left alone.

At suppertime, Mrs. Squirrel was nowhere to be seen. Johnny went out and looked all around just before dark but he could not find her. He sighed. Would Mrs. Squirrel ever be able to find another safe home and get it ready before winter?

The next day was Saturday and the first thing Johnny did when he got up in the morning was to run to the living-room window. There was no little gray squirrel in sight.

The peanuts rattled in the pockets of his jacket as he put it on, reminding him of Mrs. Squirrel. Sadly he dumped out the nuts and went downstairs.

He didn't want to look at the apple tree, but he couldn't help just glancing at it as he went to get his wagon out of the garage.

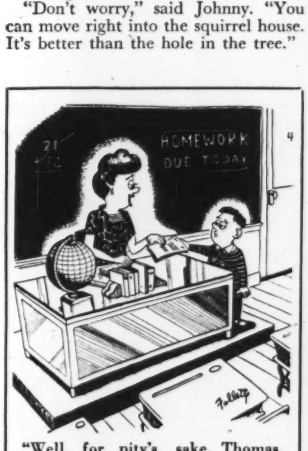
Suddenly he stopped and caught his breath. What was that moving in the tree?

A gray tail flipped in the doorway of the new squirrel house.

"She's found the house!" Johnny said to himself. "She's found the house!"

Mrs. Squirrel popped out of the door and ran down the tree. She picked up one of the nuts the tree surgeon had dropped on the ground. Then she ran back to her new home.

Johnny raced upstairs as fast as Mrs. Squirrel could go up a tree. He stuffed his pockets with peanuts and hurried down to help Mrs. Squirrel get her new home ready for winter.



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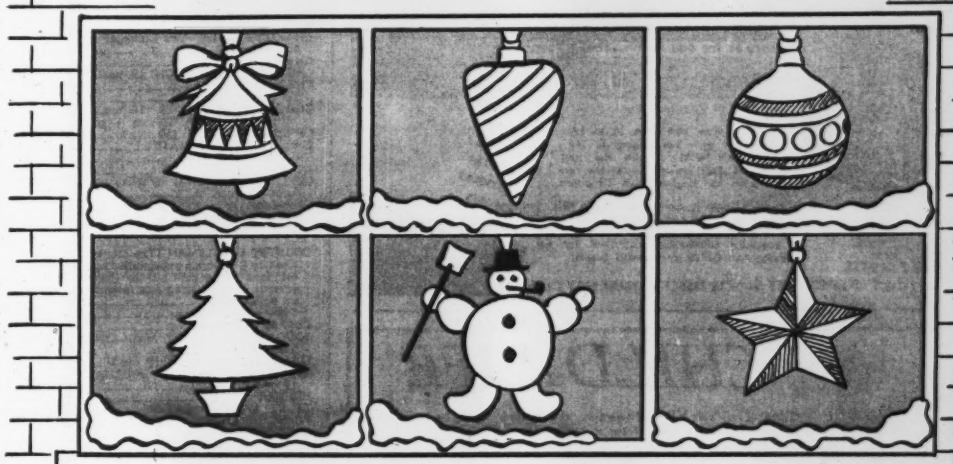

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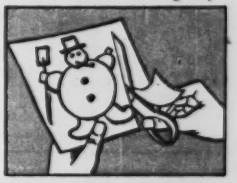

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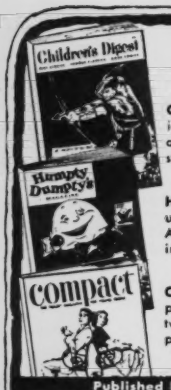

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More Precious Than Gold

(Continued from page 46)

JESTER—Never has there been a ball that bounces. What is this magic thing made of, pray tell?

QUEEN ISABELLA—Answer the Jester, Columbus.

COLUMBUS—It is made from liquid that comes from certain trees, so I was told. The natives in some places bore a hole in these trees, catch the white liquid, heat it, shape it as they will, and let it harden. It gets black as it hardens.

JESTER (*bouncing ball with glee*)—I have a bouncing ball—a bouncing ball—a bouncing ball!

KING FERDINAND—Quiet, you fool! Columbus, I sent you for gold and you bring me trinkets for children. Do you make so light of the throne of Spain that you dare to defy me with toys?

COLUMBUS (*bowing low*)—My men and I searched the island for gold as was your command, Your Majesty. I beg you to understand. We tried.

QUEEN ISABELLA (*sadly*)—You have failed me, Columbus, and I was your friend.

KING FERDINAND (*pointing his finger at Columbus*)—Go! We will not again be fooled by your maps and charts, and stories of riches beyond the seas.

COLUMBUS (*bows sadly, and slowly exits*)—Yes, Your Majesties.

(*The Noblemen and Ladies turn their backs to Columbus. King and Queen exit left while Noblemen and Ladies bow, and then follow them.*)

JESTER (*bounces the black ball and then steps forward*)—Perhaps Their Majesties were a bit hasty. (*Holds ball out in front of him and studies it carefully.*) Who knows but that there is more gold in this bouncing ball than in the gold mines themselves! I think the King and Queen and all their court are the fools and should change places with me. I know that Columbus has made a great discovery. (*He holds the ball high and studies it.*) Poor fools! They (*pointing in direction of exit taken by King and Queen*) think he has failed!

EDITORIAL NOTE: The author based the historical information in her play on positive statements in various reference works to the effect that Columbus found rubber while on his second voyage of discovery. According to the latest edition of *Compton's Pictured Encyclopedia*, rubber trees did not grow on any of the islands Columbus visited. However, it is entirely possible that the Indians whom Columbus met on his voyages had acquired pieces of rubber in trade with tribes living where rubber trees grew.

Ghosts

(Continued from page 48)

the haunted house for two reasons; first to initiate two new members, Edith and Judy; and second to have a Halloween party.

SUSAN—Well, let's do the first one fast, so we can start the second.

MARY—Very well. Let the new members be blindfolded. (*The other girls tie scarfs around the eyes of Edith and Judy.*) Quiet, everybody!

(*Boys off stage make sounds of footsteps and rap on door.*)

SUSAN (*scared*)—I hear footsteps.

(*Girls not blindfolded look at one another in surprise.*)

JUDY—Ha! Ha! We know it's you girls.

EDITH—You can't scare us.

MARY—Bbut we nnever mmoved!

(*Edith and Judy quickly pull off their blindfolds.*)

EDITH—Who made that noise then?

MARY—We don't know.

HELEN—I'm scared. Let's get out!

MARY—Nonsense! We'll go on with the initiation.

(*Something white comes floating into the room from off stage. All girls scream.*)

JANE (*picks up paper*)—It's only a paper. It probably blew in the door.

SUSAN—The door's shut! I wish it was open in case I want to get out of here fast!

MARY—We'll cut the initiation short. Edith and Judy, to prove yourselves worthy of belonging to our club, all you have to do is go into the back room (*pointing to right*) and look for ghosts.

EDITH—Ggo bbback tththere?

JUDY—In the dark?

MARY—Sure—there's nothing there.

(*A terrific crash is heard in back room off stage. Girls shriek and cling together.*)

SUSAN (*starting toward door*)—It's a ghost! Let's go home!

MARY—Nonsense! There's no such thing as a ghost. I'm going to look in that room. (*She starts toward back room. Suddenly a ghost appears dancing in the air toward her.*) Help! It *is* a ghost!

GIRLS—Let's get out of here! Let me out! Get out of my way! Ghosts! Ghosts! Help! Help! (*All run out, screaming loudly.*)

(*Stage is empty for a short time except for the ghost. Then Tom quietly sneaks across stage and looks out door by which girls have left.*)

TOM (*beckoning to boys to enter*)—O.K. boys. They've gone.

(*All boys enter.*)

HARRY—Boy, were they scared!

JOHN—Are those girls dumb!

TOM—John, that was a dandy ghost you made. Nothing but a white ball, a coat hanger, and a sheet.

(Continued on page 88)

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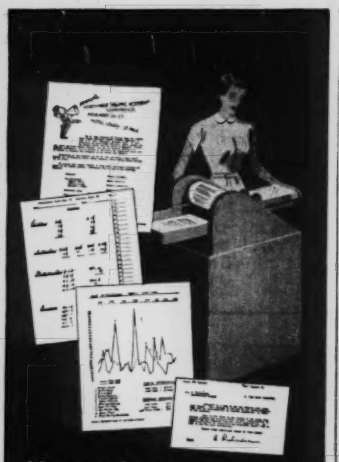

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YOUR OWN HOSE SENT WITH OUTFIT

New Records

(Continued from page 26)

FP 102, 33⅓ rpm, $4.45). These authentic stories are told in a mild manner by Harold Courlander, and they are taken from his book *Kantchil's Lime Pit* (Harcourt Brace). Kantchil, the hero, is a mouse deer. He is only twelve inches tall, but he outwits the fiercer animals, such as the tiger, the crocodile, the elephant, and the wild boar. Kantchil is the Indonesian "Br'er Rabbit," whose exploits are reminiscent of Aesop's fables. His sharp cunning coupled with an ostentatious manner will delight children. The album includes the following tales: "War between the Crocodiles and Kantchil," "The Bet between Matjan and Gadja," "Kantchil's Lime Pit," "The Tiger's War against Borneo," and "Two Out of One."

If this album appeals to you, you may be happy to know that Harold Courlander has also recorded "Folk Tales from West Africa" (Folkways Records, FP 103, 33⅓ rpm, $4.45). The stories are taken from *The Cowtail Switch and other West African Stories* (Holt), in which humans are the principal characters. These tales are philosophical, quietly humorous, and gently ironic. Try them on older children and adults as well.

Here is an idea you may want to file for future reference. Columbia Records, Inc., has a brand-new baseball series on the market. Each record is a 6″ plastic disk. The first, *Hitting* (PV 800), is told by Ralph Kiner. Others in the series: *Bunting* (PV 801), Phil Rizzuto; *Catching* (PV 802), Yogi Berra; *Pitching* (PV 803), Bob Feller. These men, heroes to so many small fry, talk in such a straightforward way that youngsters will imagine they are seated right next to them. The diction is surprisingly clear. The series is not too much of a luxury at $.34 each, and I guarantee that your baseball fans will love it.

What are you planning for Halloween? Perhaps the older boys and girls would enjoy a hay ride and barn party. And what better fun is there than square dancing? Try a brand-new album, "Let's Dance the Square Dance" (Audio Education, Inc., SD 1, 78 rpm). Each record in this album is divided into two sections, or bands. The first band is a teaching dance which introduces, in a simplified form, the basic steps to be learned. This is followed by the authentic dance on the second band. A glossary of basic dance terms is provided in the liner of the album, and you should be cheered to know that there is a gradual increase in complexity in the dances. This album has been planned specifically for school use. So much forethought, planning, and actual school testing have gone into its production that I recommend it highly. The dances include: "Add Two More," "Indian Style," "Four Ladies Out to the Right," "Irish Washerwoman," "Forward and Back," "Walk the Tracks," "Heads and Sides," "Life on the Ocean Wave," "Do-Si-Do Square," "Chicken Reel," "Meet in the Center," and "Swing in the Center." Some brisk October evening, grab your partners, and off we'll go!

Where to Get the Records

If records reviewed in this department each month cannot be purchased or ordered from your local record store, you can secure them from either of these two supply houses: Children's Reading Service, 106 Beekman St., New York 38, N.Y. (excellent catalogue classified and graded, $.10), and Educational Services, 1702 K St., N.W., Washington, D.C. (free catalogue).

Going... Going... But Not Quite GONE!

Yes, time is flying... but you will still have plenty of time for writing up the story of your vacation trip. However, this is our last opportunity to tell you about the

$1,000 Travel Contest of THE INSTRUCTOR

—the magazine famous for its interest in teachers' travel. This Contest offers 46 Cash Prizes (see below) to writers of the best manuscripts 1,500 to 1,800 words in length—and Instructor Illustrated Resource Units to all non-winners who observe the Rules; but keep in mind that the Contest

Closes October 15th!

All manuscripts must reach Dansville by this date.

The top winning accounts of travel will be published in full in the spring issues of THE INSTRUCTOR, and excerpts from many others will be given.

YOU ARE ELIGIBLE . . .

- If your trip has been taken since *October 15, 1951.*
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- If you make tutoring your vocation.

Exception: If you received 1st, 2nd, or 3rd prize in any previous Instructor Travel Contest, you are not eligible.

Your travel may have been by any public or private means of transportation.

To enter the Contest, simply fill out and send the Entry Blank, being careful to write plainly. We will mail you a copy of the Rules, with Cover Sheet for your Contest manuscript.

Clip and mail the Entry Blank NOW—pasted on a postcard or first-class in an envelope. *Address: TRAVEL EDITOR, THE INSTRUCTOR, Dansville, N.Y.*

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The Copycat

(*Continued from page 34*)

book with a bang. He didn't like history anyway. The next morning he remembered he was supposed to write answers to the questions at the end of the chapter and he hurriedly scribbled a few before he went to school.

He was feeling a little uneasy as he went to history class. Sure enough! Miss Baker asked them to read their answers out loud. But instead of going down the row asking questions, she skipped around.

"Dean, what was one of the factors leading up to the Boston Tea Party?" Miss Baker asked.

Dean looked down at his paper. It was one of the questions he hadn't answered and he didn't know it. Feeling embarrassed, he let his gaze wander around the room. His eyes suddenly focused on Harlan's paper.

Harlan had every answer written in his big clear handwriting. With one swift glance, Dean saw the answer. He opened his mouth to give the answer—but at that instant he realized what he had been about to do. Without looking, Dean knew that Harlan was watching him. He could feel it.

"I don't know," Dean muttered. He couldn't look at Harlan.

"This isn't a test; it's only a class recitation," he argued to himself. But he slumped down in his seat, knowing he had almost cheated. And besides that he knew Harlan had seen him look at his paper. Now he understood how Harlan felt when he had been caught copying.

"But it was only this once and he does it all the time," Dean argued, trying to right himself. No! That wasn't right either. It was only in math class that Harlan copied. "Math must be Harlan's hard subject just as history is tough for me," Dean thought.

And then he wondered if Harlan had really copied. It was easy to gaze around the room. That didn't mean he was copying. Dean hadn't intended to cheat just now. He had looked around only because he felt embarrassed.

After school Dean saw Harlan alone on the corner and he ran up to him. "Say, Harlan, about this afternoon—" he started out in a rush.

"So we're even now," Harlan said brusquely and he brushed hurriedly by.

Dean did a lot of thinking as he walked home.

Right after supper he stuck a pencil in his pocket and a book under his arm and started down the street. He felt queer, ringing the Kermit doorbell and asking for Harlan.

Harlan was surprised to see him.

"We sort of got off on the wrong foot," Dean said. "I don't want what happened this afternoon to happen

(*Continued on page 82*)

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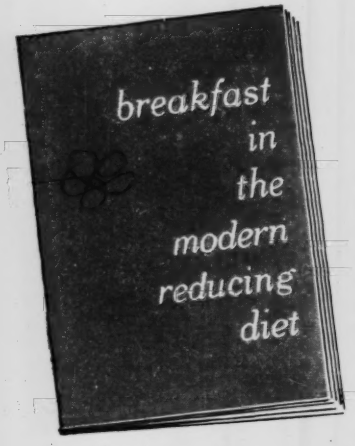

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The Copycat

(Continued from page 81)

again. Your're a king in history so I brought my book over. I thought maybe you could help me. And, if you want, I could help you in math."

Harlan looked even more surprised but he shrugged his shoulders and asked him in. They both acted self-conscious and strange at first but that wore off when Dean made a blunder and they both laughed.

"That's about like me in math," Harlan said. "I just can't keep figures straight—especially written problems."

Later, as Dean started to leave, Harlan stopped him. "About that math deal—if you could help me once in a while—"

"Sure, Harlan. I'll be glad to," Dean said as he swung off. He felt better as he walked home. He could tell that Harlan wouldn't really cheat.

It got to be a habit for Dean to stop at Harlan's after school or for Harlan to run over to his house for a few minutes to get help on a problem. And it was just natural for them to play a little catch or a game before they left. There was a comfortable feeling between them as they sat down beside each other in the classroom.

"I guess you feel better if you say I don't know or leave a question unanswered than you do if you look at someone else's answers," Harlan said one day as they walked home.

"I guess so!" Dean agreed with real feeling.

"You know, some of us boys have a new club," Harlan said. "We call it The Roughing It Club. Say, Dean, I'd like you to join. Would you?"

"I guess so!" Dean said again and they both laughed. They walked on quiet and serious, each knowing what the other was thinking.

Speaking of Apparitions

(Continued from page 72)

Two wraiths oozed out of the closet. They flapped toward the bed, groaning and sobbing. Molly couldn't help herself. She shrieked. Enid pushed her impatiently, but apparently she too lost control, and let out a frightened scream.

Molly was sure she'd never seen anything funnier than the way the two ghosts opposite them straightened suddenly and stared across the room, toward the window. There were two howls of sheer terror, and in the dim light four legs of very solid flesh could be seen as the ghostly visitors pulled up their flowing garments and made for the outside door and the stairs.

Enid drew up her sheets to give chase, but Molly thought of the fine view of the escaping ghosts she might get from the north window. She looked out over the lawn, but what she saw simply froze every joint in her body. She watched for a horrified moment, and then gave out a "Ye-e-eow!" which outshrieked any shriek up to now.

"What in heck's the matter with you?" Enid said, stopping and looking back.

"Look!" Molly pointed out the window. Enid looked, and gave an audible gulp. Out there beyond the holly hedge was a *real* ghost. It wasn't white and definite, it was just a shapeless, shadowy thing, slithering in an eerie, bobbing fashion revealed by the faint light of a slim moon. It looked like a wave on water.

"It's coming this way," Molly jibbered, clutching at Enid's robes. "It's the wife, picking berries! Let's get out of here!"

Enid didn't wait to second the motion, and the two picked up their sheets and fled toward the stairs, screaming a warning to the other two ghosts as they ran.

"What's all this?" growled the impatient voice of Professor Sutherland, as he came out of the house, dressed in a gray robe. Everyone was yelling and talking at once, and ghosts were flinging themselves at ghosts in dead earnest. "Really, Gwen, your act is getting too good for comfort," her father complained.

Molly made herself heard above the uproar. "There's a real ghost!" she screamed. "Out in the garden! It's coming!"

"In the garden!" exclaimed the Professor. "Let me at him!"

"Oh, Daddy! Don't go!" wailed Gwen. But he dashed toward the gap in the hedge with long-legged strides. The four ghosts followed close, hysterically squealing as they tripped over their flowing garments.

"It's Hancy!" they heard the Professor exclaim. They reached the garden just in time to see a tin pail full of grapes drop from the hand of their fellow ghost. His shadowy garments materialized into a ragged raincoat and an old slouch hat.

"Yipes!" he yelled, "what's them?" He didn't wait for an answer, but high-tailed it toward the woods beyond the garden.

"Deer!" the Professor scoffed. "Anyway, I'll guarantee Hancy won't visit the garden again very soon!"

"I'll bet that's why he told us the north room was the haunted one," Gwen said. "It's the only one that has a view of the garden."

"Well, I've had enough ghosts for tonight," Enid admitted.

"Me too," Molly said. "I've been a ghost and seen ghosts; scared them and been scared by them."

"Well, maybe, thanks to us ghosts, we'll get the grapes now," Gwen said, laughing.

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Creative Dramatics

(Continued from page 74)

to bring out these qualities. Teaching sympathetic appreciation for Indians is good groundwork for emphasis on brotherhood among races.

Brotherhood reminds me that United Nations Week is October 19–25. I heard recently about a group of children who presented a folk-dance festival on last UN Day that did much to encourage appreciation of other nationalities. They had been learning some basic dance steps. They found out what dances were typical of certain countries and what native holiday costumes looked like. By depending on the basic steps already learned, they worked out folk-dance routines, which, when done with simple improvised costumes, were very convincing.

Fire Prevention Week is another special event in October. It's no news to any teacher that small boys love to "be" firemen. Your little men won't need more than a go-ahead sign from you before turning the room into a scene of high excitement as they report a fire, sound an alarm, and put the fire out with make-believe equipment. If your community firemen are city employees, the boys will take turns being "on duty." If your firemen are volunteers, the boys can pretend to be working at their "regular jobs" before the alarm is sounded.

As they repeat this activity, they will add a home owner to shout "Fire!" someone to turn in the alarm, a telephone operator, neighbors, first-aid squad, Fire Chief, and so on. If the interest warrants it, let the children give their play for an audience during Fire Prevention Week (Oct. 5–11).

October 15 is Poetry Day. You will enjoy reading poems with your class, and planning a simple program based on talks, dramatizations of narrative poems, and choral readings.

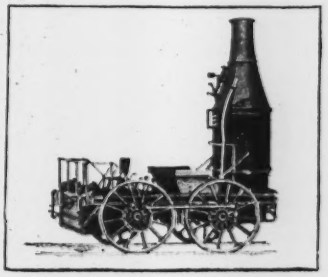
Don't overlook the possibilities of poetry dancing, a creative activity which was introduced many years ago. It did not become extremely popular, probably because it depends on individual aptitude. It can't be taught as one teaches a minuet, for example. Essentially it is moving to the rhythm of a poem interpreted by another.

If you recognize a child to whom this would appeal, encourage him or her to try it. The dancer must not feel compelled to move with every beat as a tap dancer does,-but should use rhythmic movements of arms and legs. The rhythm of the poem is merely the background for bodily rhythm.

The choice of the poem is important, of course. It should have several stanzas or the dance will be over before it's begun. (In any event the dancer might be moving freely and gracefully about the stage before the poem begins so he won't waste time in getting into the mood.) It mustn't be too strictly a story poem because there will be a temptation to act out the story in pantomime, which is not poetry dancing. You might try "The Wind in a Frolic," by William Brighty Rands.

In the September issue, I invited you to "swap ideas and share experiences." This article has to be completed before the September magazine is off the press, so of course I haven't any correspondence to report—*yet*. I do want to repeat my invitation, however. Please let me know what specific types of plays you would like to find in THE INSTRUCTOR, what you are doing with creative dramatics, and what sort of help you need. If you have had outstanding success with some form of creative play, tell me about it. If we can share it through this department, we'll pay for the idea.

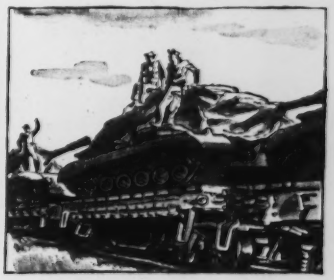
America and its Railroads have grown up together!



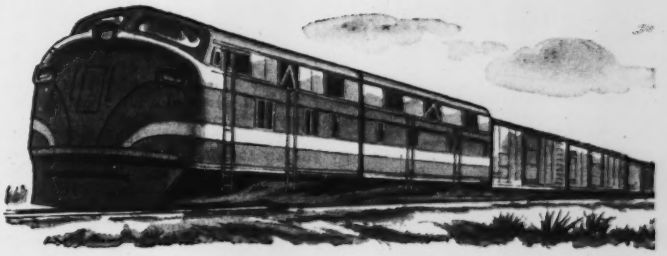
It was the year 1830 when steam locomotives first pulled trains of cars on tracks in the United States. Men soon discovered that here was a better way to travel and a wonderful new way to reach wider markets with their goods. The real growth of industry and agriculture in America began.

Forty years later railroad tracks spanned the continent. With easier and more economical transportation, the vast American West was now truly opened for settlement and development. Prairies became fertile farms; frontier settlements grew into thriving commercial centers.

Within the next forty years — by 1910 — the nation was crisscrossed by more than 200,000 miles of railroad lines. Now America had the continent-wide, all-season, all-commodity, low-cost transportation service so essential to the growing needs of an ever growing country.



Before another forty years had passed, the railroads had once more demonstrated their indispensable service in time of war as well as peace. They moved more than 90 per cent of all war freight and more than 97 per cent of organized military travel in World War II.



Since World War II, the railroads have kept on improving equipment and services. Today, as America and its railroads still grow, the railroads continue to perform the nation's basic transportation job — hauling more tons of freight more miles than all other forms of transportation put together!

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How a Pupil Learns Arithmetic Meaningfully

(Continued from page 39)

and 8 ones, and arrange them in place-value pockets, as in Diagram A.

DIAGRAM A

TENS	ONES
□□□	□□
□	□□□□□□□□

DIAGRAM B

TENS	ONES
	□□□□⊘⊘⊘⊘⊘⊘
□⊘	⊘⊘
⊘	⊘⊘⊘⊘⊘⊘⊘⊘
1 TEN	4 ONES

He should see that he cannot take 8 ones from 2 ones, so he must change one ten to 10 ones and place them in the units pocket, making a total of 12 ones, as shown in Diagram B. Then it is possible to subtract 8 ones from 12 ones and 1 ten from 2 tens. The answer is 1 ten and 4 ones, or 14. The cards not crossed off in Diagram B represent this answer.

The pupil should use objective materials for similar examples until he discovers the principle of regrouping which is necessary in compound subtraction. This discovery is based on an understanding of place value of our number system.

Learning as Growth

The second principle of learning assumes that learning is a process of growth from an immature level to an adult level of operation. When a pupil uses manipulative and visual materials, he operates at an immature level. He reaches the level of mastery when he deals effectively with symbols. Then he performs a process with accuracy, a reasonable degree of speed, and with assurance that his answer is correct.

There are different stages of growth which are in evidence in learning the process of compound subtraction. First the pupil should find answers by use of objective materials. Then he should make a symbolic representation of the process, separating the units column from the tens column, and crossing off and rewriting as indicated.

$$\begin{array}{cc} \cancel{2} & 12 \\ \cancel{3} & \cancel{2} \\ -1 & 8 \\ \hline 1 & 4 \end{array}$$

This procedure is often referred to as a "crutch," or something to be avoided. Instead it is a visual aid and a vital help in learning.

From this stage, the pupil should study the process in his textbook and eventually deal with symbols at the adult level of performance. If he persists in using visual aids, he will not grow in his ability to work with symbolic materials. Under such conditions a visual aid does become a crutch, which is objectionable because it is not conducive to growth in dealing with an abstract process.

Drill in abstract form is essential for mastery at the adult level of performance. It should be noted, however, that drill is not given until a pupil has the background and experience with objective and visual materials that is necessary in order for him to understand a process or operation. Then drill is as essential for developing mastery as the use of objective and visual materials was for developing understanding.

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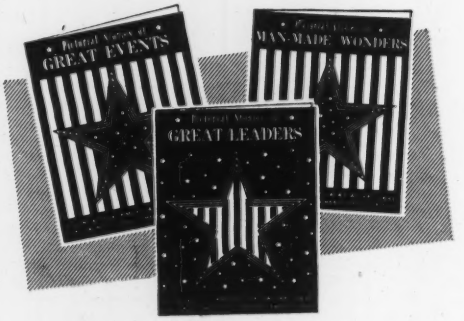

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(*Continued from page 70*)

KING FERDINAND—I give you this sword to take with you on your journey. May it help preserve your life and with its tip may it plant the name of Spain on new lands.

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PALACE REPORTER—Columbus rises. The Queen has extended her hand. Columbus is kissing the royal ring. The King and Queen are returning to the palace. (*Sounds of music and trumpets.*) Columbus and his friends are walking to the waiting carriage. They seat themselves and the carriage moves on. The excitement is almost over. I'll switch you back to your QXOP reporter at the pier. (*Voices die out. Silence. Voices resume.*)

REPORTER—I just got the signal from control that we're on the air again. As I said, the crowd is getting restless waiting for Columbus to appear. But while we're waiting I've rounded up some other interesting people and you'll hear from them in a moment. (*To Cook.*) You, sir, I understand you're sailing.

COOK—Yes, I am. I'll prepare the food for the men on the "Niña."

REPORTER—Do you think you'll have enough food for the journey?

COOK—We should have. We have a year's supply.

REPORTER—What are some of the foods you have included?

COOK—Quantities of salt meat, of course, and dried lentils, beans, and chickpeas. Rice and cheese can be stored easily, and I have olive oil for cooking.

REPORTER—What will you serve for bread?

COOK—Our Captain had sea biscuit baked to his order. The men think it goes well with the salt meat.

REPORTER—Thank you. And now, young woman, I hope we haven't kept you waiting too long.

YOUNG WOMAN (*gaily*)—You haven't.

REPORTER—You seem pretty gay.

YOUNG WOMAN—I am.

REPORTER—Will you tell us why?

YOUNG WOMAN—My bethrothed is on board—a sailor—and he has promised to bring me many jewels and silks to wear. I'll have diamonds in my hair, silk dresses, and velvet slippers with rubies on my feet. Oh, I'll be a grand lady some day—if he comes back.

REPORTER—And if he doesn't?

YOUNG WOMAN (*airily*)—There are many more fish in the sea!

REPORTER—Will you come forward, Sir?

INTERPRETER—Yes?

REPORTER—I understand you're sailing too?

INTERPRETER—I am.

REPORTER—You're not a sailor. What are you?

INTERPRETER—An interpreter. I know several languages including Hebrew and Arabic. When we get to India perhaps I shall be of help in translating Arabic. The people probably speak that language there.

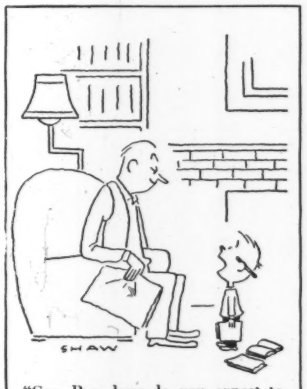
REPORTER—Thank you, sir. (*To listeners.*) Ladies and gentlemen, there's a commotion at the other end of the pier. All heads are turning and the people are starting to shout. They're quieting down—a carriage is approaching. (*Sound of horses' hoofs—slow down—stop.*) Yes, it is Columbus! He is alighting! (*Pause.*) He approaches. I will try to get him to say something. Columbus! Christopher Columbus!

COLUMBUS—Yes, what is it?

REPORTER—The world is waiting to hear your words. What message do you wish to leave for them?

COLUMBUS—I expect this to be the beginning of many more adventures. (*Pause.*) What shall I say? What do the people want to hear?

(*Continued on page 88*)



"Gee, Pop, how do you expect to get a promotion if you don't even know who the 23rd president was?"

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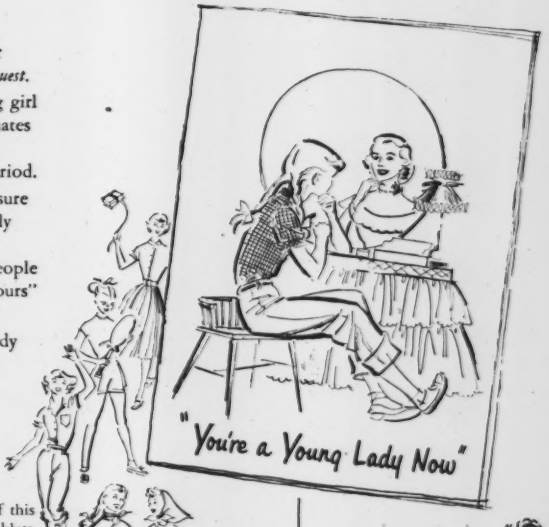

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Ghosts

(Continued from page 79)

JOHN (*pleased*)—Aw, it wasn't so good but it fooled those dumb girls.

JAMES—Look! They left all their food. (*Points to table.*)

DONALD—Oh, boy! Let's eat.

TOM—Let's vote on it. All those in favor of giving the food back to the girls, raise your right hand. (*No one raises hand.*) All those in favor of eating the food ourselves—(*All hands are raised.*) Motion is carried. Let's sit down, boys.

(*Boys start to gather around table.*)

FIRST GHOST (*sticking head through curtain*)—WHOOOO! WHOOOO! (*Withdraws.*)

(*Boys jump up.*)

HARRY—Did you hear that?

FIRST GHOST (*sticking head out again*)—WHOOOOOO! WHOOO! (*Withdraws.*)

TOM—It's just an owl—I hope! Let's sit down.

(*Boys settle down again.*)

(*Third Ghost sticks head out and blows whistle, making sound like wind and retreats.*)

JOHN—What's that? Wind?

(*Third Ghost repeats action.*)

(*There is a short pause; then Fifth Ghost steps out from opposite side of stage, bangs on pan twice fairly loudly, and then a third time very loudly. Exits.*)

(*Boys jump up and look at each other.*)

PETE—I'm starting to get scared.

JAMES—So am I.

TOM—Aw, there's nothing in here. Look! (*Picks up lantern from table and shines it around room.*)

(*Sixth Ghost rattles chains loudly off stage; then lets them drop with a crash.*)

HARRY—What's that?

JOHN—It sounds like a spirit rattling chains!

TOM—Nonsense!

FOURTH GHOST (*sticking head out*)—Oooowww! Oooooohhh! (*Pause.*) Eeek! (*Long, drawn out shriek ended by a crash on the dishpan by Fifth Ghost.*)

JOHN—I'm going.

JAMES—Me too.

(*John and James run out.*)

TOM (*calling after them*)—Chicken! (*Pause.*) Well, come on, fellows, let's eat. All the more for us.

(*Remaining boys sit down at table.*)

(*Second Ghost sneaks out and touches Donald with clammy hand, and exits.*)

DONALD (*jumping up*)—Something touched me!

MIKE—What's the matter with you! I didn't see anything.

DONALD—It was wet and cold.

(*Second Ghost sneaks out again and hits Tom on head with clammy hand.*)

TOM (*falling on floor*)—Help! Help! It's a hand! It's strangling me.

(*All Ghosts come out and perform their specialties.*)

BOYS—They're real ghosts! Let me out! Help! Help! Ghosts! (*Stumble over one another trying to get out. Finally they manage to escape.*)

(*Ghosts stop making noises, join hands in a circle, and do a little dance; then stop.*)

ALL GHOSTS—
This is our house we'll have you know.
We chased those boys and made them go;
We are Ghosts all white and gaunt,
It's Halloween and do we HAUNT!

(*Dance around in a circle in opposite direction.*)

SKELETON (*appears in rear at center*)—Halt!

(*Ghosts grab noisemakers, straighten chairs, and sit in a straight row as they were when first seen.*)

SKELETON—
It's midnight, Ghosts, Your time is past.
But you had fun while it did last.
And now, my beauties, a last report,
Tell me what you did for sport.

FIRST GHOST—I was an owl—Whooo!

FOURTH GHOST—I made a howl—Eeek.

SECOND GHOST—My clammy hand gave many a scare. (*Waves hand.*)

FIFTH GHOST—When I banged my pan they jumped in the air! (*Bangs pan.*)

SIXTH GHOST—Rattle! Rattle! Rattle! went my chains. (*Rattles chains.*)

THIRD GHOST—I blew my wind till it scattered their brains. (*Blows whistle.*)

SIXTH GHOST—
Really, Bones, you would be proud.
We chased some boys—quite a crowd.
You should have seen how we made them run.
There never ever was such fun!

SKELETON—
You've done quite well, with howls and screams.
You always do on Halloween.
That you've chased some mortals, I plainly see;
They've left some food for you and me!
(*Holds up bag of cookies.*)

SIXTH GHOST—
Now, that's too bad, I do declare,
For we can't eat them, cause we're just AIR!

SKELETON—
What you say is sad but true,
Now what, oh what, are we to do?

VOICE (*from audience*)—Give it to us!

SKELETON—
An excellent idea, and thank you, sir,
But if you all came up, 'twould make quite a stir;
So if each teacher will select one lad or lass,
We'll give them enough to treat the class.

(*When class representatives come forward, Skeleton and Ghosts present each with box or bag of cookies.*)

SKELETON—
Don't eat them till you're back in your room,
And sweep up the crumbs with the witch's broom.

Exclusive Broadcast of the Voyage

(Continued from page 85)

REPORTER—They want to know why you believe the earth is round.

COLUMBUS—I believe, because I am not blind. My father taught me the weaver's trade. But I loved the sea. For a while I tried making maps, but the figures I got were wrong. The maps were not perfect—the calculations were incorrect. The correct figures point to one fact: the earth is round.

REPORTER—Will you tell us how old you are?

COLUMBUS—I am not young any more. But age is unimportant. When a person feels he is needed or has a job to do or a sea to conquer he is young. He will always stay young. I say to my countrymen: Till we meet again!

(*Crescendo of voices.*)

REPORTER (*speaking above the loud voices*)—Columbus is walking up the plank, the sailors are shouting, the people are waving. A priest has come forward. He is blessing the ships and the voyage.

(*Sounds of ropes and sails and boom of cannon.*)

VOICE—We're off!

(*Shouts—dimming.*)

(*Music suggesting the sea is heard faintly at first. It increases, then diminishes, and finally dies out.*)

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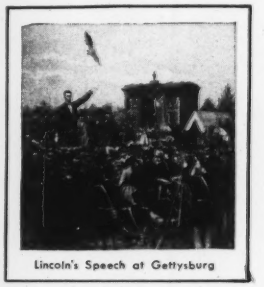

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Michael and Mr. Flame

(Continued from page 44)

"Yes," Mr. Flame's red eyes glowed brightly, "it all depends on the way people use me. Sometimes they carelessly leave me burning in the forest. They go away and do not put out their fires. Then the wind carries me from tree to tree, and I can't help starting a forest fire. People don't like me then, but it really isn't my fault. I hope you won't be careless. Always put out fires before you leave."

"I will," Michael promised.

"Sometimes I am in the form of a match. Careless people leave me lying around sleeping, but within reach of little boys and girls. These curious children find me and when they strike me, I wake up. Then, the children may get burned, and maybe buildings too. Again, I'm not really to blame. It's the careless people!

"May I ask a favor?" Mr. Flame continued.

Michael nodded.

"Will you tell all your friends that I am really very good and can be useful if handled in the right way? And tell everyone to watch me closely—*I like attention.* I'm not a playmate and I always have a lot of good work to do."

Just then, raindrops from a dark cloud overhead began to spatter the ground around Mr. Flame. He flickered and then disappeared.

Mike jumped up and ran into the house—thinking of all he had heard from his new friend.

An October Crossword Puzzle

(Key to puzzle on page 97)

Ways Our Families Earn a Living

(Continued from page 24)

in the hall museum. Some children contributed items to the school paper, *The Chatterbox,* and a few prepared items for the wall newspaper on the classroom bulletin board.

Following the subunit on "Builders," the children listened to the record entitled *Building a City,* told and sung by Tom Glazer (Young People's Records, 78 rpm, 711, $1.25). When it was played the second time, they pantomimed the work of each builder described on the record.

Miss North chose words for spelling lists and dictation lessons from words that were spelled or used incorrectly during functional writing experiences. Excursions, free reading, and reports furnished materials for child-made problems which were solved at arithmetic time.

The children wrote notes and letters to their excursion guides, to parents who furnished cars or provided refreshments, to a firm asking for free materials, to a book company about an order, to a classmate who moved away before the unit was completed, and to the parents inviting them to a final assembly.

(Continued on page 91)

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We Made Candy

(Continued from page 37)

one with bits of crepe paper, foil, and colored paints. The only thing that was standard about the finished product was the dimensions, since I knew it was politic for every child's box to hold the same number of pieces.

Finally the day came for making the candy. The tops of the desks were covered with clean white paper. The partners worked together, mixing and shaping the candy on one desk, and placing the finished pieces, gay with colored sugar and decorettes, on wax paper on the other desk.

All the mixing, shaping, and decorating was done by hand. The ingredients were too dry to handle well with a spoon, and besides, it was the natural thing for these children to want to use their hands rather than a spoon.

The result was truly amazing. The fifteen desks each held thirty or more pieces of candy. The artistic ability of the children had come to the fore in decorating the pieces and it made our room look like a downtown candy shop.

The children got their boxes, and how glad they were now that they had made them in advance! When the boxes had been carefully lined with wax paper, each two children took turns choosing pieces until all their candy was in their two boxes.

Evaluation

When the day came to give the candy to the mothers, my children resembled thirty Cheshire cats who had just consumed thirty dishes of rich yellow cream. The mothers were equally enthusiastic. Best of all, we had an opportunity to explain to them about the seven basic foods in the nicest way possible, for few suspected that they were being told deliberately.

The children displayed their new knowledge about milk, telling that it could be fluid, evaporated, condensed, whole dry, or nonfat dry. They formed committees to consider the milk-giving animals—cow, goat, camel, reindeer, and sheep. Reports were made on what milk contains and the class gave a simple dramatization for the fifth- and sixth-year assembly classes of the school on "The Food That Built Jack."

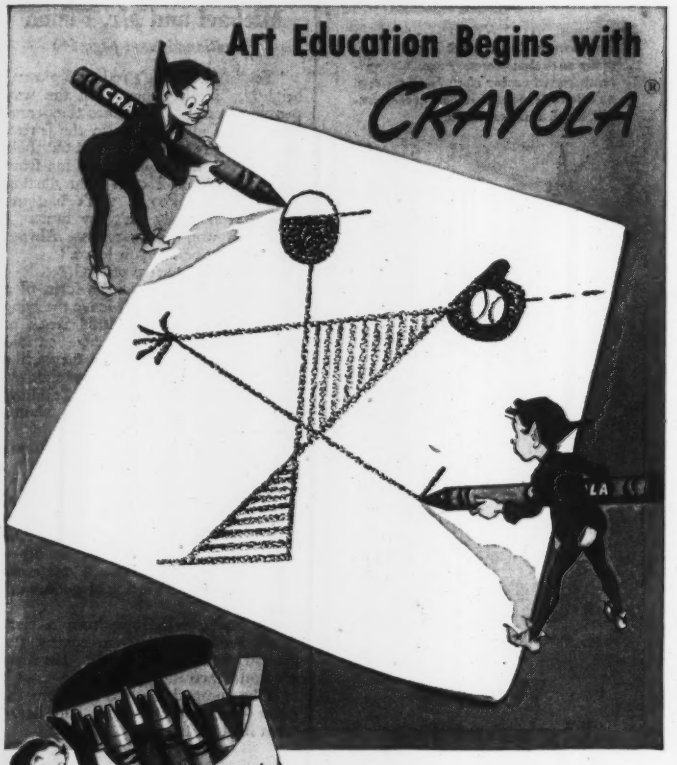
The children were interested in learning how they could use economically nonfat dry milk in their homes. They learned that it contains all the important milk nutrients, except cream and vitamin A; has all the calcium, protein, and B vitamins found in whole milk; needs no refrigeration and is the cheapest form of milk nourishment.

The molasses had excited them considerably, and they had many facts to relate on the growing of sugar cane and how it is processed. In social-studies class the children made a diorama of a sugar-raising Puerto Rican plantation. One child explained to the mothers how molasses is made.

I had done some evaluating of my own. Words, such as *accurate, approximately, exact, sprinkle,* and *decorate,* had been added to their vocabularies. Interest in the seven basic foods had been stimulated and several daily health habits developed.

The children were interested in how the UN has improved children's health through nutrition and has also increased food products in different countries. They saw how it has used dry milk in localities where fresh milk has to be supplemented.

The best test of the success of our activity was when the children were put on scales at the time of their semi-annual health checkup. Our plan for creating interest in the basic seven foods had paid off with large dividends.



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World Understanding through a Study of the United Nations

(Continued from page 41)

20. Plan and present panel discussion of UN organization over local radio station on UN Day.
21. Have exhibit of needlework, pottery, and toys from other lands.
22. Make excursions to other schools to increase children's respect for the abilities, skills, and accomplishments of others.
23. Use all types of visual aids to clarify understandings.
24. Make an imaginary trip to new UN headquarters in New York.

Culmination

1. Program for United Nations Day to which parents and friends are invited.
2. Radio broadcast of panel discussion.
3. Display of materials and products of and about unit.
4. Program for civic organization.
5. Pageant based on music and folk dances of United Nations.

Evaluation

1. Desirable habits, abilities, and skills acquired—
   Ability to distinguish between important and unimportant information.
   Ability to use the information secured from books in thinking.
   Ability to read maps, charts, tables, and graphs.
   Ability to remember information that will be needed again.
   Ability to apply information to new situations.
2. Desirable attitudes developed—
   Self-respect and respect for others.
   Wholesome curiosity.
   Open-mindedness.
   Willingness to assume responsibility.
   Tolerance and understanding.

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Ways Our Families Earn a Living

(Continued from page 89)

For the school spring festival, the children chose five verse-choir numbers learned during the unit. These included a train song, one about a policeman, "General Store," by Rachel Field from *Sung under the Silver Umbrella* (Association for Childhood Education), and James S. Tippett's "Houses" from his book *Busy Carpenters* (World Book Co.). To "Houses" they added a stanza emphasizing their need for a new university elementary-school building.

Evaluation

Pupil progress during development of the unit was continuous. They kept a written wall record of jobs completed. They held guided discussions about what they had learned, following reading, writing, listening, and speaking experiences. They paused for action tests and seatwork based on the areas covered. They gave self-criticism, with an eye to improvement, and listened pridefully to commendatory remarks made by teachers and classmates. Student teachers kept records of the behavior progress of two pupils and the language development of another.

When Miss North reviewed the specific goals set up early in the unit with her co-workers, they agreed that each child had made progress in:

1. Learning to better appreciate his parents' work in providing for family needs and luxuries.
2. Beginning to realize the dignity of labor—that one job is fully as good as another if it is an honest job and well done.
3. Understanding that there are many jobs today which differ in nature but offer boundless opportunities.

The plan born at Kathleen's easel had grown into maturity.

"Mom! Did you know I was a monotone?"

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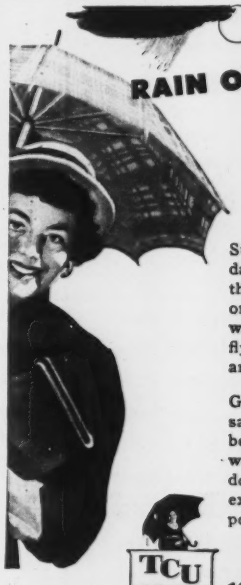

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I-10

She Knows about COLUMBUS and HIS CREW

Condensed from "Alice in Seville," published in Time, July 7, 1952. Used by permission.

ALL the Boston schoolmarm wanted as she entered Seville's General Archives of the Indies during her vacation trip through Spain, was to look up some facts for an article on Barbados. But that day in 1911, Alice Bache Gould found herself so fascinated that she could not bear to leave. "Day after day," she relates, "I went back to the archives and postponed my trip home." She is still postponing it.

The Archives contain the world's richest collection of documents about the Spanish exploration of the New World. Today, at eighty-four, Alice Gould knows as much about the Archives as anyone alive. Week after week she still pores over the endless viceroys' reports, ships' logs and diaries. But in all the decades she has been in Seville, her chief target has never changed: she is the world's leading expert on Columbus' crew.

Almost the first day she entered the Archives she happened to discover a document concerning a man named Pedro de Lepe, one of the most controversial figures on the "Santa Maria." A long-time Columbus enthusiast, Alice Gould knew that most historians doubted De Lepe ever existed. The document, she felt, proved that he did.

Researcher Gould decided that she would track down every last one of Columbus' followers. Some historians had thought that there were 60 men on the expedition; others said 71; still others said 108. By combing through Columbus' letters, hunting down birth certificates, digging up royal payrolls, Alice Gould finally set the figure at 89. Then she turned to a larger task of writing a monumental book which would contain a biography of each one.

She has managed to tidy up a number of historical mysteries. For one thing, she unearthed copies of the much-debated "Entail of Property," in which Ferdinand and Isabella gave their Admiral the right to one tenth of all the spices and jewels he might discover. For another, she did away with an age-old libel on Columbus' men, whom historians had long assumed to be no more than a gang of ex-convicts. Actually, only four were ever near a jail.

Researcher Gould never wearied of her search. But by last week (June 29—July 5) she reached the last chapter of her big book and was contemplating a special honor that had just been bestowed on her. In a ceremony at the Casa de la Lonja, Minister of Education Ruiz Jimenez pinned the Cross of Isabella the Catholic on her black dress. "It was," says Unitarian Gould, cocking her head to one side, "a very nice ceremony. But there is only one thing I really want—a little more time to complete my job."

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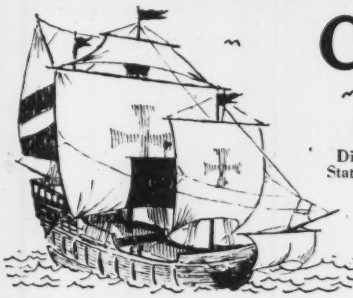
Let's DISCOVER Columbus



Dorothy June Newbury

Director of Elementary Education, State Normal and Industrial College, Ellendale, North Dakota

A WELL-KNOWN authority on the teaching of the language arts confessed to me that she never really felt that Columbus had been a living person until she stood at his tomb in Ciudad Trujillo. If this is true of a highly literate, teacher-minded adult, how much more so of the average pupil in our schools!

What a pity that Columbus, a highly romantic and admirably human figure, is only a name and a date to most people! What a testimony to our methods that we teach about Columbus without making him live!

I recently asked my class in geography methods, as we took up the unit on the Age of Discovery, how many of them (present and future teachers) had any personal feeling for Columbus. Not one responded. Moreover, none of them had seen the new technicolor motion picture, *Christopher Columbus,* which does so much to recreate the man.

What can we teachers do to discover Columbus and put across geography or history lessons on the first voyage to the New World?

Let's take our cue from an activity suggested in *Your People and Mine,* a fourth-grade text in Ginn and Company's social-studies series. We can pretend we are sailors on the Sea of Darkness.

Give the children a little atmosphere to help the imagination. Pull down the shades, and light a candle. "Would we have a lighted candle on the deck of our ship, if we were with Columbus and his sailors?" To be sure, the children will want the candle, but some will realize that the wind would blow it out.

"What wind might be blowing? Yes, the wind which blew along with the west-flowing current of water to help Columbus and his sailors reach the New World for the first time.

"Which way is west?" Let someone blow gently at our candle so that the flame will flicker toward the west. Watch the faces. Notice the children's absorption as the flame flickers. "Which way is west on our map? Maps are not always placed so that real west is the same as west on the map, are they?

"If it were a stormy night, would we be afraid? What would we do? Write a letter home? In those days could most of the people write? No, they had few schools and most people were unable to write. Even if we could write a letter, would there have been any way to mail it in 1492?

"Columbus would have written in his ship's log, wouldn't he? Shall we think of things he might say? Would you like to pretend that you are Columbus writing a few lines about this stormy night?

"What would we be afraid of? The big waves, the high wind? No stars to guide us tonight? Monsters in the water? Close your eyes and see what kind of monsters you imagine. Yes, you can draw and paint these fierce-looking monsters in art class." Fourth-graders will produce some highly original monsters.

"Wouldn't we sing to keep up our spirits? What would be a good song? We all know 'Sailing.' Let's sing as if we were afraid and trying to be brave." Your sailors will sing earnestly. The expressions on their faces will reward you for the trifle of time it takes to look up some good sea songs and poems.

John Masefield's poem "Sea Fever" (found in Macmillan Company's *Story and Verse for Children*) is not too mature for this occasion. Use May Hill Arbuthnot's book *Time for Poetry* (Scott, Foresman & Co.) for reference. Try a little choral speaking in this candle-lit room.

"Now, we can imagine it's a fine, clear night. What would we be doing? Singing happy songs and watching the stars? Just think—the same stars guided Columbus. We would see the Big Dipper; the Little Dipper; the Milky Way; the Pleiades; Orion, the Warrior; and the great horse, Pegasus. We can make maps of the stars."

Then, out with the candle and up with the shades to write Columbus' diary. Remember he only wrote a few sentences a day. "On what date did he start and on how many days would he have to write if he kept a record of the whole voyage? Seven days in a week, four weeks in a ....."

For older children, the silent film *Columbus,* one of the "Chronicles of America Photoplays" (Yale University Press) is an excellent teaching device providing it is taught and not just shown. A good silent film can be a teaching tool equal, if not superior, to a sound picture if it is prepared for and presented to the class in an atmosphere of study rather than entertainment. With a silent film, the class can observe and comment on many details, and the teacher can check on the concepts being registered in the mind of each child.

Yes, we have discovered Columbus—and provided some well-motivated language-arts activities too, as well as geography concepts loaded with meaning.

Imagination Encouragement

Creative Writing

Ideas Words

MARY L. ZANFINO
Teacher, Sixth Grade, Demarest School, Bloomfield, New Jersey

LITTLE Billy sat dreamily at his desk chewing the end of his pencil when his teacher walked by and remarked, "Billy, there isn't one word on your paper!"

"Gee, Miss E.," Billy answered, "I don't know what to write about."

"Why, I've listed six topics on the board," Miss E. replied. "Surely you must have done something last summer that you can tell about."

Should Billy have told Miss E. that he had already written about two summer experiences and that nothing very interesting had happened anyway? As for "making up" a story—he just couldn't.

The number of people who are able to write fluently and willingly is few. Children as well as adults need encouragement and direction along these lines. Writing can be fun if approached from that angle.

This is how I introduced an idea to my class one day in October. The spirit of Halloween was very much in the air with our posters and masks on display, and plans for our party already made. I drew a rough sketch of a skeleton on the blackboard. The children looked at each other and smiled. "Naturally," I said, "you all know that this is a skeleton. What does the skeleton do for our body?"

They answered that the skeleton makes us stand up, gives us movement, and gives our body shape and form. Then, I wrote on the board: "A strong healthy body needs a strong skeleton." On the next board I wrote in parallel form: "A good creative story needs a good skeleton." This drew a response from a few youngsters and I proceeded to show that just as the body needs a framework, so does a story. Then we discussed what would be included in the framework of a story. With the children's help I listed the points which would suggest a skeletal plot.

The list included: main character, main character trait, scene or setting, the problem, and what happens.

I had already prepared envelopes labeled with the points mentioned. Each envelope contained slips of paper on which I had written suggestions. In the envelope marked *Main Character,* the slips said: a boy ten years old, a school nurse, a grocer, a high-school girl, an elderly woman, a doctor, and so on. For the *Main Character Trait,* I included: unselfish, happy-go-lucky, daredevil, jealous, troublemaker, ambitious. The *Scene or Setting* slips were: in school, at a picnic, in the park, in a department store, on a bus, in a deserted house. *The Problem* had to be more general: loses job, needs money, makes a mistake, loses something valuable, sickness, an accident. *What Happens* must be general, but satisfying: discovers what he or she has been looking for, the truth is found out, help arrives, problem is solved, gets what he or she has been wanting, all is forgiven, they live happily ever after.

My class is arranged in groups of ten so I had each group select slips for a story, from my envelopes.

The result looked something like this.

Main character: A boy of ten.
Main character trait: Daredevil.
Scene or main setting: On a bus.
Problem: Loses something valuable.
What happens: Truth is discovered.

There was an immediate reaction from the class. It was easy to see that ideas were crystallizing. First, I told them to think about the main character—picture this boy of ten, what he looked like, what his name was, did he have a family, where he lived, and anything that would make him seem real. For the main character trait, I tried to show that just mentioning it was not enough. It was what the character did that told whether he was brave or foolhardy. Several children used the same skeletal plot and it was interesting to note the different interpretations.

A couple of days later, one of the girls asked whether they could "make some stories" for Halloween using the "writing game." This time the children made the suggestions, as follows.

Main character: Witch Hazel (suggested by one of the girls).

Main character trait: Kind (because witches were always considered mean).

Scene or setting: Lonely road (make it spooky).

Problem: Loses her black cat, named Catastrophe. (The name was suggested by one of my bright eleven-year-olds.)

What happens: Is well rewarded (they liked a happy ending).

We formed a committee of the four best story writers and decided to combine the ideas and make one story. Then they wanted to dramatize it. Since our time was short it was decided to have one person be narrator while the others did the acting. The story was humorous, interesting, and original. Later, the children presented it to the other sixth grade at our Halloween party.

This method of creating interest in writing has proved satisfactory in my class. It helped the spark of creativity which I believe every child has. These sparks, whether in writing, art, or music, must be kindled so that the child may grow and perhaps glow in their radiance.

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Party Ideas and Games

Bernice Walz

THE PARTY INVITATION

A double pumpkin is cut from orange paper. Eyes, nose, and a mouth are cut out. With a green crayon make an "o" in each eye and an "a" in the nose. Open the card and print "Halloween" so that it will show through the open mouth to resemble teeth. Add letters to make the invitation read, "Come to a Halloween Party." On the opposite side print the time, date, and place of the party.

THE PLACE CARD AND FAVOR

Twist the ends of two pipe cleaners together. The twisted ends will make the top of the head. Bend the cleaners to form a round head and then twist one around the other to form the body. Spread the other ends of the pipe cleaners apart for the legs. Twist and bend a third pipe cleaner around the neck for arms. Stuff a small wad of cotton through the loop to pad the head.

Drape a cleansing tissue over the head and hold in place by tying a white ribbon around the neck. Slip one end of the ribbon through a place card made of orange paper with the guest's name printed on it with green crayon. Bend the pipe-cleaner arms and legs and shape the hands and feet. Make eyes of black paper. Trim the edges of the cleansing tissue on the corners. Spread the tissue out a little to make the ghost stand by itself, or put each foot in a small lump of clay.

PUMPKIN-SEED FORTUNES

Put from five to ten pumpkin seeds in several envelopes, one envelope for each person. Each counts his seeds to find his fortune:

5 seeds—number of pals player has
6 seeds—number of trips he'll take
7 seeds—number of gifts he will get
8 seeds—number of girl friends (or boy friends)
9 seeds—number of phone calls he will receive
10 seeds—number of days to wait for a surprise

If desired, the children can make up their own fortunes to fit different numbers of seeds.

PUMPKIN GAME

Cut pumpkins from orange construction paper—one for each player. Then cut each pumpkin into odd-shaped pieces and put the pieces of each pumpkin in a separate envelope. At a given time, everyone must try and fit the pieces in his envelope together to make the pumpkin. The first one to succeed is the winner.

HALLOWEEN HUNT

Cut various Halloween objects such as witches, cats, bats, pumpkins, and ghosts from old magazines, or make them from construction paper. Then hide them around the room. At a signal from the leader, everyone hunts for the Halloween objects. When all are found, give the players a limited time to originate a Halloween story, each using the objects he has found as the basis of his story. Sit in a circle to listen to the tales. Give a prize for the "best" story, the "spookiest" story, and the funniest story.

BLACK CAT

Everyone sits in a circle on the floor. Halloween objects such as witches, pumpkins, owls, bats, and one black cat are cut from colored paper. Write a number on each one, except the cat. Each person is given an object, which he puts on the floor in front of him, number up. (One has the black cat.) A knife or a bottle is put in the center of the circle. Each child then has a turn spinning the object in the center. The spinner wins the number of points that are on the object to which the knife points when it stops. Should it

stop at the black cat, all players quickly change seats and the spinner tries to catch them. He is given a score of five for each person whom he catches. The game continues until someone's score reaches 100.

Helpful Teaching Materials for You

MAIL TODAY

FILL IN COMPLETELY the coupons for the items you want. Be sure to clip out the *entire column* of coupons in one piece and mail in an envelope, together with any required remittance. You may send other coupon columns, clipped from this issue, in the same envelope. Use this address: **THE INSTRUCTOR COUPON SERVICE, Dansville, N.Y.**

FREE **PROCTER & GAMBLE, Educational Dept. X.** I am interested in the Ivory Inspection Patrol, as described in your advertisement—colored 20" by 26" Wall Chart and Individual Inspection Patrol Sheets. Kindly send me sufficient material for ..... students.

92

Name ..... Grade .....
Street or R.D. ..... No. Pupils .....
City ..... Zone ..... State 10-52

FREE **THE GREYSTONE CORPORATION.** Please send me free catalog and without obligation the following record: (one only) ☐ A Visit to My Little Friend; ☐ Little Indian Drum; ☐ Working on the Railroad.

421

Name ..... Grade .....
Street or R.D. ..... No. Pupils .....
City ..... Zone ..... State 10-52

FREE **DITTO, INC.** Please send me: ☐ Information about the new DITTO D-10 Direct Process Duplicator; ☐ Catalog of your 65 new Workbooks for reproduction on gelatin and direct (liquid) process machines.

15

Name ..... Grade .....
Street or R.D. ..... No. Pupils .....
City ..... Zone ..... State 10-52

FREE **CEREAL INSTITUTE, Inc., Educational Director.** *Send me Breakfast Teaching Unit for* GRADES 1 - 2 - 3.

9

Name .....
Street or R.D. .....
City ..... Zone ..... State 10-52

FREE **CEREAL INSTITUTE, Inc., Educational Director.** Send me Breakfast Teaching Unit for GRADES 4 - 5 - 6.

9

Name .....
Street or R.D. .....
City ..... Zone ..... State 10-52

FREE **THE STRATHMORE COMPANY.** Please send me your 4-color Catalog on Educational Toys and Magic Slates for school use. (See ad on Page 74.)

282

Name ..... Grade .....
Street or R.D. ..... No. Pupils .....
City ..... Zone ..... State 10-52

FREE **AMERICAN CAN CO.** Please send me a copy of the series of advertisements entitled "The Story of Food." (Available only to teachers.)

58

Name ..... School & Grade .....
Street or R.D. ..... No. Pupils .....
City ..... Zone ..... State 10-52

FREE **KELLOGG COMPANY, Home Economics Services.** Please send me Kellogg's **Early Bird Breakfast** Game with colorful wall poster, score folder for each pupil, prize buttons for pupils in winning team, and seal for each pupil with perfect score. There are ..... children in my class. (See Page 89.)

125

Name ..... School & Grade .....
School Address .....
City ..... Zone ..... State 10-52

FREE **LIFE FILMSTRIPS.** Please send me complete descriptive information about: (1) LIFE'S series of black-and-white 35 mm Filmstrips showing peoples and places important in the news today; (2) LIFE'S exciting color Filmstrips on art, science, history.

374

Name ..... Grade .....
Street or R.D. ..... No. Pupils .....
City ..... Zone ..... State 10-52

WHO IS THE WITCH?

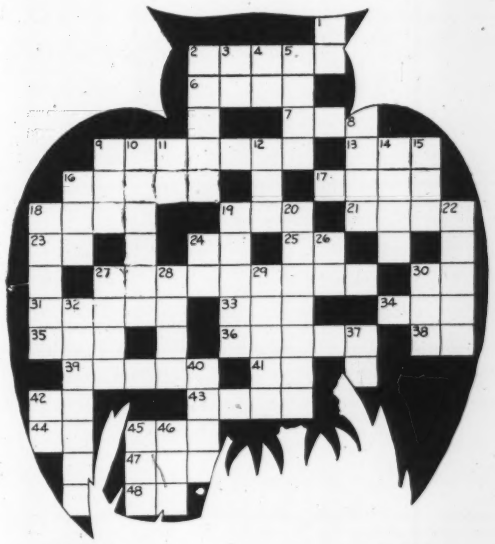
Choose two children to leave the room. While they are gone, a witch's hat is put on one of the children in the room. This child hides behind the desk or in a closet. The other children then change seats to make it harder for the two children outside to guess who is missing. At a given signal, the two come back into the room and try to guess who is missing —"Who Is the Witch?" When the witch has been named, she comes from her hiding place and tries to catch the children before they get to a previously decided goal. The children that are caught are out, and cannot play until everyone has been caught. The child who named the witch chooses two others to leave the room and the game goes on. When a witch has caught everyone, a new game begins.

PASS THE PUMPKINS

Cut out one pumpkin for each person playing. On half of them, write a number from five to twenty. The leader passes a pumpkin to each child. When they have all been distributed, each child looks at his pumpkin. Those with pumpkins containing numbers write the number. Then the leader gathers the pumpkins, mixes them up, and passes them out again. Once more the scores are written down and added to the first score. The game continues until one person accumulates 50 points.

An October Crossword Puzzle

Cleo Humphrey



ACROSS

2. Frighten
6. Arrive
7. Jack - - - Jill
9. The Halloween month
13. Entirely
16. Sugar is - - - - -.
17. The cry of a donkey
18. Not ill
19. To obtain
21. Joint in leg
23. Person caught in tag
24. Exclamation
25. A place to rent (abbr.)
27. October holiday
30. Tricks -- treats!
31. A small job
33. Boy's nickname
34. Girl's name
35. Pronoun for a man
36. One of the leg bones
38. Add this to form plurals.
39. Bother or torment
41. State Legislature (abbr.)
42. The party is -- my house.
43. Every citizen should - - - - next month.
44. Maine (abbr.)
45. Tiny
47. Overnight lodge for travelers
48. North Dakota (abbr.)

DOWN

1. Pronoun
2. To walk or run hastily
3. Company (abbr.)
4. Part of the verb to be
5. To rise on the hind legs as does a horse
8. Witches come out after - - - -.
9. The wise old - - -
10. Underground storage place
11. Tellurium (abbr.)
12. The owl winked his - - -.
14. Opposite of water
15. We use - - - in making soap.
16. To put in any position
18. The - - - - - rode the broomstick.
19. A spooky spirit
20. To shake with fear
22. He gains as pay for work
24. Boy's nickname
26. Myself
27. There is no place like - - - -.
28. Not as much
29. At her - - - - - was a woven belt.
30. Single
32. Those who hit
37. Quiet -- a mouse
40. Opposite of odd
42. Ante meridiem (abbr.)
45. I will - - - the race.
46. Finish

(*For key, see page 89*)

Helpful Teaching Materials for You

MAIL TODAY

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FREE **AMERICAN MEDICAL ASSN., Bureau of Health Education.** Please send me without cost your catalog(s); ☐ Publications about Your Health; ☐ Mimeographed Health Materials.

20

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State 10-52

FREE **BENJ. H. SANBORN & CO.** Please send your illustrated circular GROWING WITH ART.

361

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State 10-52

FREE **BRITISH INFORMATION SERVICES.** Please send me free your new catalogue of Film Strips, Picture Sets and Maps from Britain. Excellent display pieces for study and decoration in school classrooms.

209

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State 10-52

FREE **MUSEUM EXTENSION SERVICE.** Please send me descriptive literature on the new color filmstrip club. Also send Study Guide which contains printed reproductions of each frame in the October release.

316

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State 10-52

FREE **SILVER BURDETT COMPANY, Audio-Visual Division.** Please send me your teaching resource unit on the social studies filmstrip program entitled "Then and Now in the United States."

241

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State 10-52

FREE **THE JAM HANDY ORGANIZATION.** Please send me descriptive literature on "Seasons, Weather and Climate" and a copy of your new slidefilm catalogue listing classroom teaching aids. I am especially interested in .....

199

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State 10-52

FREE **PLAYSKOOL COMPANY.** Please send me a copy of your illustrated booklet on Playskool Building Blocks.

238

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State 10-52

FREE **WHEAT FLOUR INSTITUTE.** Please send free your latest TEACHING MATERIALS CATALOG listing more than 30 free aids for help in extending health and nutrition programs.

280

Name .....

Street or R.D. .....

City ..... Zone ..... State 10-52

FREE **SOCIETY FOR VISUAL EDUCATION, INC.** Please send me a free copy of the new 8-page Supplement to the S.V.E. Educational Catalog featuring complete information on the latest filmstrips and slides, including 19 filmstrips by LIFE magazine.

197

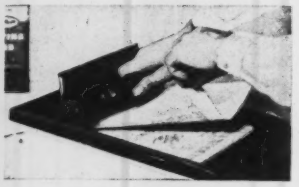
Name ..... Grade .....

Street or R.D. .....

City ..... Zone ..... State 10-52

Here at last is a portable spirit duplicator! "You simply type a paper master, add clean, colorless fluid, and PRINT!" announces the Master Addresser Co., 6500 W. Lake St., Minneapolis 16, Minn.

This duplicator is light to carry since it weighs approximately twelve pounds. It can be used with little preparation since there are no stencils, ink, or gelatin. Paper 8½" x 11" is easily printed.



How well do your pupils know their A B C's? The English Educational Cards game will improve their spelling and vocabulary with a minimum of effort.

The colorful game can be played rummy fashion by two, three, or four individuals. Instead of hearts, diamonds, and so forth, the players deal with the alphabet, numbers, and Morse-code symbols.

In addition to the rummy formula of "three of a kind," and a "straight," a player may spell out a word. An instruction booklet clearly states all the simple rules.

Designed by Dr. Henry Turkel, noted surgeon, the English Educational Cards can be used for slow learners and therapeutic cases. You may get your set from Educational Cards, Inc., 1302 Industrial Bank Bldg., Detroit 26, Mich., for approximately one dollar.

Can the typing of stencils be made easier? It certainly can if you use the new A. B. Dick long-run Orange Typing Stencils.

A type-black cushion produces a high contrast black copy on the orange stencil. Corrections are made quickly and easily with the Dick Company's new correction fluid (No. 361). In addition, a proof copy is automatically produced on the backing as you type. For more information, write the A. B. Dick Co., 5700 West Touhy Ave., Chicago 31.

It's a pleasure to help you solve your decorating problems by introducing Dennison's New Gummed Crepe Paper. Regular crepe paper is joined to a gummed paper backing, so you simply cut, moisten, and apply.

The many bright hues make attractive appliques and decorating projects. In fact, the twelve 9¾" x 12" sheets in each package are accompanied by a special idea sheet for cut-out designs. Inquire at a paper-supply store for Dennison's new Gummed Crepe Paper.

Now everyone can make fashionable raffia-covered ware! The Conelstan Corp., 225 Fifth Ave., New York 10, has just introduced the new Raffia Craft Kit, No. 23. It contains three unfinished glass bowls, four packets of colored "raffia" (made of twisted crepe paper), gluelike adhesive, lacquer, and simple instructions for you to follow.

Refills are available upon request and in large quantities, too. You may buy 50-yard spools of the raffia and large refills of adhesive and lacquer. Get ready for big-scale projects—nested bowls, lamp shades, and wastepaper baskets.

Have world events outdated your wall maps or globe? Weber Costello, map and globe publishers, have a new Magna-Graphic map. The latest in physical-political maps is presented in the modified parabolic equal area projection form. Land and ocean masses, elevation patterns, and important political features are shown simply and clearly.

The map measures 66 inches wide by 45 inches high and is printed in seven colors. A simplified edition without latitude and longitude lines is available for lower grades.

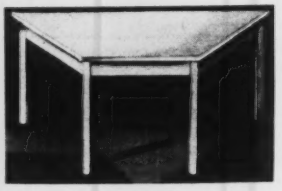
Edith Putnam Parker, noted authority in the field of geography, edited this map which required five years of research before its completion. Write the Weber Costello Co., Chicago Heights, Ill.

The already excellent Prang Color Kit, No. 1867, has been improved! A helpful art book enhances even more the generous assortment of color mediums.

For those of you who haven't seen the new color kit, you'll find water colors, tempera, drawing and coloring crayons, painting crayons, and oil crayons. The art field is completely open for unusual effects and new techniques. It's a challenge to children and grownups alike.

The holiday season is just ahead so you'll be needing plenty of color. Refills can be readily secured. And speaking of holidays, Prang Color Kits will make equally excellent gifts for children and adults. This composite kit is sold by the American Crayon Company, Sandusky, Ohio.

Some tables are neither round nor square. Have you seen the Multi-Mode model, No. 2330, manufactured by the National School Furniture Company, Baltimore 23, Md.? The Multi-Mode tables are trapezoidal in shape for more classroom versatility. Several can be arranged quickly into a variety of useful formations. NEVAMAR high-pressure laminate tops in Honey Maple or Silver Birch woodgrain patterns help cut maintainance costs.



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FREE **AMPRO CORPORATION.** Please send your new booklet, never before offered and especially prepared for elementary teachers, describing school and classroom uses of the Tape Recorder.

428

Name of School and Address .....

Attention of ..... Position .....

City ..... Zone ..... State 10-52

FREE **BITUMINOUS COAL INSTITUTE.** Please send me information on your complete selection of teaching aids for 1953—illustrated booklets, special display units, and films. Please include samples of aids that may be of special interest to pupils of my grade.

160

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State 10-52

FREE **CUSHMAN & DENISON MFG. CO., Dept. TI-10.** Please send FLO-MASTER SCHOOL BULLETIN, showing many ways a teacher can use the FLO-MASTER FELT TIP PEN.

377

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State 10-52

FREE **RCA VICTOR EDUCATIONAL SERVICES.** Please send literature illustrating and describing the new RCA VICTOR 3-speed phonographs for schools.

163

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State 10-52

FREE **SABENA BELGIAN AIRLINES.** Please send me information about your De Luxe and Tourist Class Services to Europe, and other data which will be helpful in planning my trip.

404

Name .....

Street or R.D. .....

City ..... Zone ..... State 10-52

FREE **ASSOCIATION OF AMERICAN RAILROADS.** Please send me a free copy of your illustrated QUIZ, containing 300 questions and answers on railroad history, equipment, organizations, operations, etc. Classroom quantities available on subsequent request.

67

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State 10-52

FREE **SIFO PUZZLES.** Please send me your completely illustrated catalog of all Sifo wood educational puzzles.

248

Name ..... Grade .....

Street or R.D. ..... School .....

City ..... Zone ..... State 10-52

FREE **THE BOBBS-MERRILL CO., INC.** Please send me descriptive literature and order blank covering School Edition volumes in "The Childhood of Famous Americans Series."

192

Name ..... Grade & Position .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State 10-52

FREE **HANDY-FOLIO MUSIC CO.** Please send me: ☐ Full information, The Harmony Band. Primary and Kindergarten Children play 3-part music in one lesson. ☐ Full information on "Song Books with a Plan." They produce results. ☐ The Symphonet, A Musical Opportunity for Every Child.

193

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State 10-52

Your NEXT TRIP

Does it seem a long way off—that next trip? In October, why not take a tip from Columbus and see what you can discover? Week ends are full of possibilities. Besides, it's never too early to begin planning for a jaunt during the Christmas or Easter recess—or for a longer summer trip.

PRE-MAYFLOWER. 'Way back in 1612, Englishmen crossed a good share of the Atlantic to settle in Bermuda; now Americans cross a small part of the same ocean to reach the famed coral islands of flowers and delightful climate. St. George's Town, which was the capital for two hundred years, is full of reminders of an eventful past. *About the Town of St. George*, a map folder with a key to twenty-seven points of interest, is offered by Bermuda News Bureau, 620 Fifth Ave., New York 20, N.Y.

PHANTOMS. "Those who have faith . . . will tell you that these phantom stowaways ride in a phantom car coupled to every (Burlington) train that runs between the Great Lakes and the Rockies." If you doubt that this is true, even of the fleet of Zephyrs, let the Old Timer introduce you to an assorted company of pioneers, explorers, adventurers, prospectors, and builders whose names are linked with the Old West. *From Wagon Wheel to Stainless Steel* presents them all in colloquial style—Lewis and Clark, Zebulon Pike, Major Long, Brigham Young, John Fremont, Buffalo Bill, David Moffat, and others—each with a colorful little portrait. A double-page historical map, photographs, and a "log" of the route from Chicago to Denver add to the booklet. For a copy, address: A. Cotsworth, Jr., Passenger Traffic Manager, Burlington Route, 547 West Jackson Blvd., Chicago 6, Ill.

SLEEPY HOLLOW. "It was . . . a fine autumnal day; the sky was clear and serene, and nature wore that rich and golden livery which we always associate with the idea of abundance. . . . Ichabod jogged slowly on his way." Any time is a good time to visit Sleepy Hollow Land on the bank of the Hudson, but there could be no better time than fall. In October it takes little imagination to bring to life Irving's famous characters as one stands on the Headless Horseman Bridge or roams through the Burying Grounds of the Old Dutch Church.

Near here is Philipse Castle, dating back to 1683, a Dutch fortress and manor house now fully restored—with its ancient barn, smokehouse, and slave cottage, and a grinding mill. Irving himself had a "little snuggery" near the river, the well-known "Sunnyside." This too has been restored so that it looks as it did when he lived there. For a descriptive folder, address Sleepy Hollow Restorations, Inc., Irvington, N.Y.

GENERAL X. We've heard a lot about generals lately, but there's one that can count on admiring attention without regard to wars or politics. His home—believe it or not—is a union station. A new map folder issued by Chattanoogans, Inc. (819 Broad St., Chattanooga 2, Tenn.), gives his picture, and shows many other sights in an important historical area. Four tours are outlined. Opened, the folder provides a 19" x 22" map.

CHEMIN DE FER. Ever see a sign like this on your Main Street? If you did, it was painted on the side of a comic "locomotive" or "boxcar" belonging to the 40 and 8 veterans' organization. (Back in the days of World War I, when there was a shortage of railroad equipment in France, American soldiers rode in cars marked to carry 40 men or 8 horses.) After World War II, France had no railroad system left. Her rail centers had been bombed, 2,600 bridges and 70 tunnels had been destroyed. She had lost 82 per cent of her locomotives, 80 per cent of her passenger cars, and 64 per cent of her freight cars. Yet today the French trains are among the fastest, safest, and most comfortable in Europe. France is covered with a network of rails and Paris is the heart of the system. *Railroading in France*, handsomely illustrated, gives information on rail travel, including two pages of French words and phrases, and pictures scenes in many parts of France. Address French National Railroads, 610 Fifth Ave., New York 20, N.Y.

WILLIAMSBURG. Is your school within driving distance of Williamsburg? If so, here's an opportunity! From October 1 to March 15, a very low school rate is offered for groups of ten or more students, to tour four of the exhibition buildings in this restored colonial capital. A free escort service is provided, when arranged for in advance. During the same period, supper, lodging, and breakfast can be had at a special low rate. For information and reservations, write to: J. Neville McArthur, Director, School Activities, Colonial Williamsburg, Williamsburg, Va.

Courtesy, Kansas Industrial Development Commission

AIR-BORNE EDUCATORS—*In Kansas, a fourth-grade youngster doesn't find it easy to stump his teacher on aviation. Every summer some five hundred elementary- and secondary-school teachers, enrolled in one or another of five state-college workshops, learn how to integrate aviation with the curriculum and develop units on flying and planes. Even in winter, one-day indoctrination courses are climaxed by air flights. For many a Kansas teacher, the "next trip"—if only a short one—will be by plane.*

Helpful Teaching Materials for You

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FREE **WORLD BOOK, Dept. 152.** Please send me your free reprint of "MILL CREEK FINDS OUT FOR ITSELF."

269

Name ..... Grade .....

Street or R.D. ..... School .....

City ..... Zone ..... State 10-52

FREE **PAN-AMERICAN BAND INSTRUMENTS, Dept. 1015.** Please send me, free and without obligation, new Rhythm Band Catalog.

247

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State 10-52

FREE **PAN-AMERICAN BAND INSTRUMENTS, Dept. 1015.** Please send me free copy of the EASY Teaching Information Song Flute folder. This places me under no obligation.

247

Name .....

Street or R.D. .....

City ..... Zone ..... State 10-52

FREE **JULIAN MESSNER, INC.** Please send your descriptive circular for the Everyday Adventure Stories, social studies supplements of high interest level and easy readability for the first five grades. Also excellent for remedial reading.

429

Name ..... School .....

Street or R.D. .....

City ..... Zone ..... State 10-52

FREE **DUKANE CORPORATION.** Please send me your descriptive booklet showing the many features for school use of the NEW DUKANE True Fidelity Tape Recorder, as shown on Page 12.

430

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State 10-52

FREE **REVERE CAMERA.** Please send me information about Revere Tape Recorders including your new model, BALANCED TONE REVERE NO. 700, as shown on inside front cover.

4[illegible]

Name ..... Grade .....

Street or R.D. .....

City ..... Zone ..... State 10-52

FREE **A. N. PALMER COMPANY.** Please send me full information about the Palmer Method Writing the easy way: ☐ MANUSCRIPT WRITING; ☐ CURSIVE WRITING.

432

Name ..... Grade .....

Street or R.D. ..... School .....

City ..... Zone ..... State 10-52

FREE **F. E. COMPTON & CO.** Please send ..... copies of the Compton Plan for your School's Social Living Program (as shown in September issue pages 56-57 and October issue pages 14-15.)

73

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State 10-52

FREE **THE UNITED STATES BEET SUGAR ASSOCIATION.** Please send me a set of your free teaching unit on BEET SUGAR.

4

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State 10-52

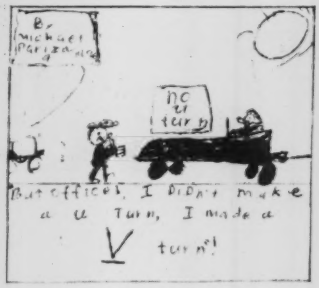
Editorial Note: **Along with miscellaneous questions and expressions of opinion, we usually include in this department some comments on previous issues of our magazine. This time there are none, because your reactions to last month's issue have not had time to reach us (look for them in November), and comments on both May and June were given in the September issue.**

★

Dear Miss Owen,

I am 9 years old and I like to draw, write, write cartoons, write poems, and write songs. Would you please put this cartoon in *The Instructor?*

Here it is:



With hope.

Michael Pariza, *Wisconsin*

We think that you will agree that he is not quite ready to make *The Instructor* but he is certainly well on his way.

★

Dear Miss Owen,

In our library workshop this summer we made a study of index and table-of-contents policies of educational magazines.

You may be interested to know that we rated your plan of including the index in the January and June issues as the finest system employed by any educational journal.

While we noticed that each table of contents seems very clear in itself, it was the opinion of our group that you can strengthen its usefulness by using the same topical headings each month.

We are enclosing specific suggestions and hope that you will find them useful.

Wayne Cooke, Chairman, Library Committee Workshop, *Texas*

What do some of you other readers think of our table of contents? We want the type of arrangement that will be most helpful, and we welcome your suggestions.

★

Dear Miss Owen,

Can you advise us of any research that has been done on the best length of the school term? For example, do children learn more when the term is 190 days than when it is 180? Are we even sure that 170 days aren't just as helpful? Do more vacations during the school year tend to stimulate or retard learning?

Max Leachy, *Michigan*

The trend is toward longer school terms rather than shorter ones. Teachers and pupils alike feel they want more time to carry out their learning program.

We have heard of a school on Long Island that has one week of vacation following every eight weeks of class work. (It is not a rigid schedule, adjustments being made as needed to fit individual holidays.) Teachers, children, and parents in this community like the idea.

★

Dear Miss Owen,

I recently applied for a position in a large city and was amazed to find that elementary teachers received far less salary than high-school teachers. I think this is an outrage. How long are we going to have to endure such injustices in a supposedly democratic land?

Josephine Chambers, *Delaware*

Several things are needed before the single-salary goal will be achieved. In many places requirements are still higher for high-school teachers than elementary-school teachers. The presence of more men at the secondary level has helped to establish higher salaries. Patient but determined effort is necessary. In some states, legislation will have to be passed before the situation can be corrected. Elementary teachers will need to show that they are as interested in advanced study and good preparation as their secondary counterparts.

★

Dear Miss Owen,

I will be beginning my second year of teaching this fall. Our community is to have a special bi-centennial week in October. Our Founder's Day falls very close to Columbus Day. Since this is a historical celebration, do you have any suggestions for a program that our upper grades could prepare?

Margery Inness, *Florida*

Such a letter is a hard one to answer for it is rather general in nature. We had some further correspondence with Miss Inness and found that she would welcome a Columbus Day program if we could provide one with a new slant. That made our job relatively easy for our Columbus Day play "Exclusive Broadcast of the Voyage" included in this issue fills the bill.

★

Dear Miss Owen,

As the composer of the music to a children's operetta, "Mother Nature Wins," published by Theodore Presser Company, I am writing in the hope I may find who has used this operetta, or is intending to use it during the coming school year—and where.

My publisher reports a moderately successful sale of copies, but is unable to furnish me with the name of any individual or school where "Mother Nature Wins" has been performed, or may be this coming school year.

At any rate, the operetta was published six years ago, and during these six years no word has reached me as to where, when, or by whom it has been used. Not until now did it occur to me that your magazine might aid me, as it has so many others in other ways, in providing a link between a composer and those who may be acquainted with her brainchild. I shall look forward to hearing from anyone who has used "Mother Nature Wins."

Annabel S. Wallace, *Washington, D.C.*

Address all your answers to Mrs. Annabel S. Wallace, 1730 H Street, N.W., Washington 6, D.C.

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FILL IN COMPLETELY the coupons for the items you want. Be sure to clip out the *entire column* of coupons in one piece and mail in an envelope, together with any required remittance. You may send other coupon columns, clipped from this issue, in the same envelope. Use this address: THE INSTRUCTOR COUPON SERVICE, Dansville, N.Y.

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382

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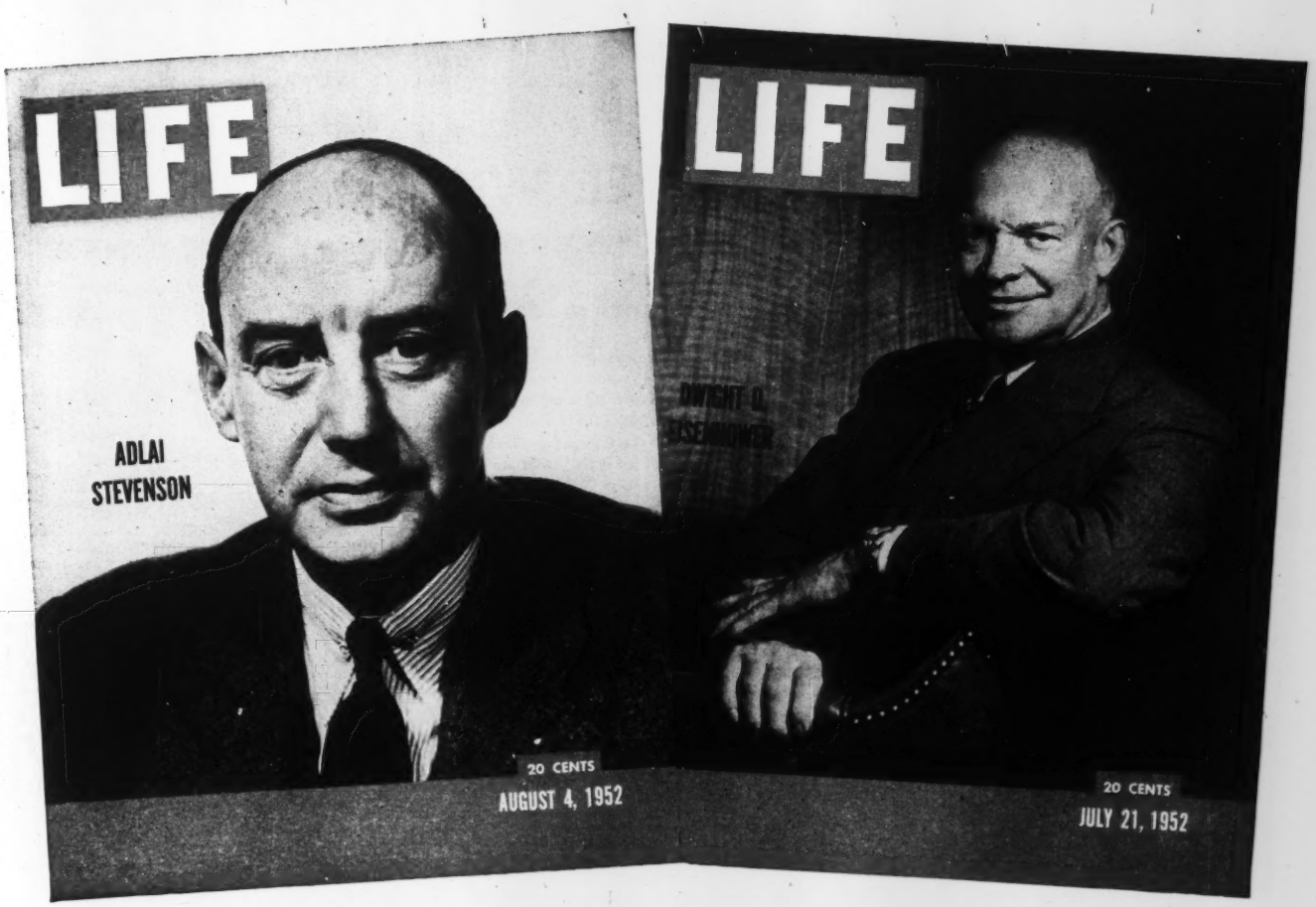

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ONLY 3 KEYS TO MASTER | ONLY 3 PIPES TO MASTER

Children love these attractive little instruments. The Soprano Child Flute, with its three padded keys, is the simplest instrument of its type ever designed. Numbers printed above the notes tell the flute players which of the keys they are to press. Numbers are also printed above the Harmony Pipe parts which tell the players which pipe they are to blow into. No. 1, for instance, always refers to the longest pipe, No. 2 to the middle pipe and No. 3 to the shortest pipe. An attractive desk music stand is provided with each instrument.

1. FLUTES AND PIPES ONLY
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You can have a Harmony Band with as few as three players or as many as a hundred. Select the instruments to suit your taste. The combined range of the soprano, alto and tenor instruments is one octave. Delightful three part songs have been composed using the tones playable. Inasmuch as the soprano part usually carries the melody, it is advisable to place a few more players on the soprano part than on the alto and tenor parts. A reasonable balance, however, is all that is required. Make your class happy by placing your order today!

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Everyone is surprised at the lovely tone produced by these aluminum chimes. No particular skill is required for the playing of these instruments for numbers are printed above the notes which tell the players which chime they are to strike. As shown in the illustration, the music can be placed right upon the instrument. Each of the chime instruments can be played with the child in sitting or standing position. When the child is in sitting position, he merely removes the neck strap and sets the instrument upon his desk.

FREE TO TEACHERS

A piano accompaniment booklet, complete with teaching instructions, is provided free of charge to teachers on all INITIAL orders.

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Teachers and parents alike are amazed at the results which children are achieving on these instruments. Following are just a few of the many enthusiastic reports received. (Letters are on file.)

- Your instruments are wonderful. My Harmony Band receives much praise. Parents and others wonder that six year olds can play as they do.
- We are delighted with the children's response to these instruments. The children just love them. The instruments provide the best stimulus for note-reading that I have ever found.
- We are thrilled over the new Harmony Band and like it better than our Rhythm Band.
- My children were so excited about the instruments ordered that I'm now ordering for the remainder of the class.
- The class is delighted with our Harmony Band and so are the parents! Even the children in the class who are rather "slow" have an instrument they can master. It is a real pleasure to see their faces light up when band time comes.

FOR YOUR CHRISTMAS PROGRAM

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Here is a delightful collection of familiar Christmas songs playable in 4-part harmony. The lower three harmony parts are played by the harmony band instruments shown above and the melody part is played by the Symphonet, piano or other "C" instrument. (A special melody part has also been arranged for B flat, E flat, and Bass Clef instruments so that any standard band or orchestra instrument can be added to the band.) The Symphonet, because of its two octave range, can play any or all of the four parts, but the harmony band instruments can play the lower three harmony parts only and therefore require the addition of the Symphonet, piano or other melody instrument to play the melody part. (When the "1-2-3 Harmony Band Method," which is provided free of charge with the instruments, is used, the addition of the other instruments is unnecessary for in that course the soprano flute and soprano chimes play the melody.) Price: 25c.

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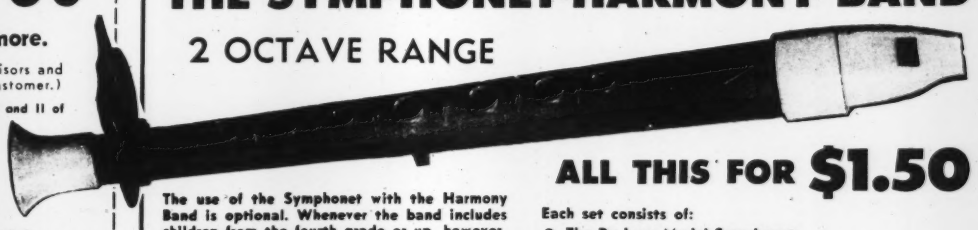

The use of the Symphonet with the Harmony Band is optional. Whenever the band includes children from the fourth grade or up, however, the Symphonet makes a welcome addition. (Although the Symphonet can be learned by primary grade children, the progress is much faster if the child is at least in the third or fourth grade.) Because of the two octave range of the Symphonet, it can be used to play any of the three parts. In fact, a Harmony Band can be had of SYMPHONETS ONLY, by dividing the players on the three parts. When used with the other instruments, the Symphonet usually plays the soprano part.

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